

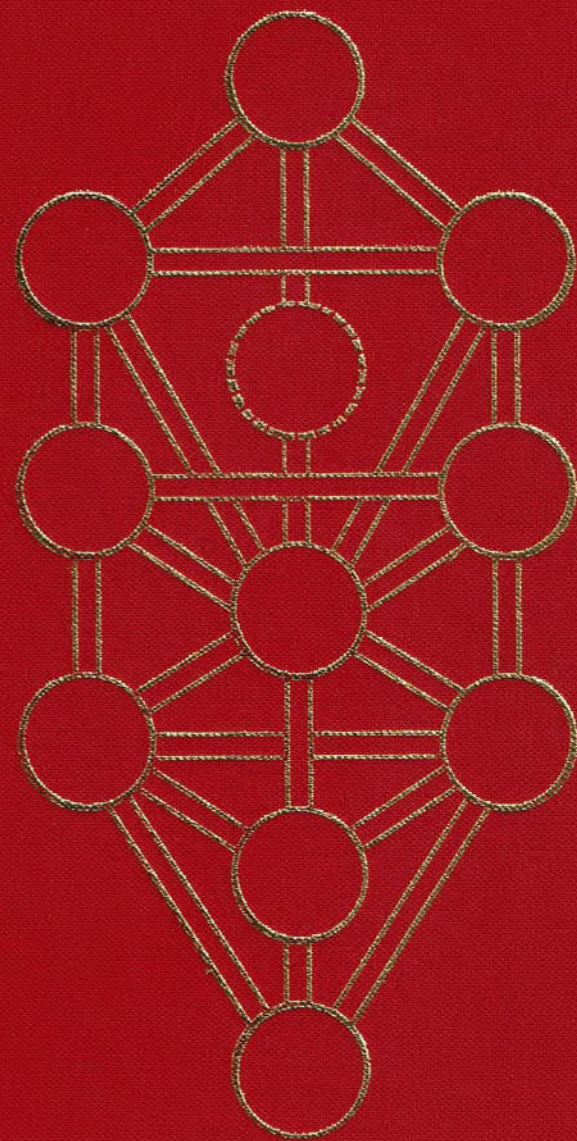
# Qliphothic

Invocations & Evocations

✧ ASENATH MASON ✧



BECOME A LIVING GOD



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★ ASENATH MASON ★



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# Introduction

WITHIN the modern occult literature, we can find many books that serve as working manuals, tearing the veil of mystery that conceals pathways to knowledge and power. While in the previous centuries books of magic, grimoires, and occult texts usually obscured rather than revealed secrets of power, modern practitioners no longer shy away from such working systems as *Goetia*, demonolatry, necromancy, etc.—forms of magic that in the previous centuries were feared and avoided because of their dreadful reputation. In present times, however, we are witnessing a radical change in the attitude to darker forms of magic. Rituals that were shunned by magicians of old times are now being revealed as tools of power and personal evolution. No stone is left unturned, and no veil remains between the known and the unknown.

Among these magical traditions we can find the Tree of Qliphoth, the part of the Qabalah, which throughout the ages, has been avoided and rejected by practitioners as it was believed that the only possible way to salvation was through elevation of the soul and union with Divine Light while the path of the Qliphoth was a way to damnation. Traditional Qabalah, developed within the Jewish esoteric tradition and based on the Hebrew Bible and Rabbinical literature, does not involve the forces of the Dark Tree within its working paradigm. Quite the opposite, in this tradition they are viewed as contradictory to salvation of man. And thus they bear the titles referring to their malefic qualities—the Concealer, the Hinderer, the

Smiter, the Disputer, and so on. All this implies that they only prevent man from salvation and soul ascension. Tree of Qliphoth as a map of self-initiation is, therefore, a fairly new invention developed within the Western Tradition and the modern Left Hand Path and discussed in detail in such works as e.g. Kenneth Grant's Typhonian Trilogies. If you search for older sources, you will find very little or almost no information. You will, however, find the classical sources, such as *Sefer Yetzirah*, which provide the foundations for the traditional Qabalah. This does not mean that the classical texts are of little or no value to the modern practitioners. I would say it is exactly the opposite. The Qabalah is a vast tradition and includes many theories and interpretations. There is not one single definition of what the Tree of Life is and how it can be used for the purpose of Ascent. The same can be said about the Dark Tree, and you will find here as many definitions and interpretations as there are students and practitioners. Some portray the Qliphoth as "shells" that were left after the failed, or aborted, attempt at creation. These shells, or husks, are believed to be inhabited by demons, vampires, larvae, ghouls, succubi, incubi, etc., and ruled by dark gods and goddesses—the "archdemons" of the Dark Tree. Others will say that the Qliphoth are shadows or reflections of the Sephiroth in the Void. Another idea is that the Dark Tree is the opposite side, or antithesis, to the Tree of Life, with each Qlipha being the negative counterpart of the corresponding Sephira, thus undoing creation and opening way to primordial chaos and darkness. There are, however, many more of such theories.

I have already discussed the origin and the theories about the nature of the Qliphoth in my *Qliphothic Meditations*. In this book we will refer to some of them, but the focus of this tome is not on the Qliphoth as such, but on their demonic rulers—the dark gods and goddesses of the Dark Tree. In the traditional Qabalah these beings are viewed as demons, or archdemons, and the supreme spirits of evil and negation. In ancient times, however, most of them were gods and goddesses that had their cults and their worshippers, and alt-

though their nature was sometimes viewed as ambivalent, they were not seen as agents of evil until they became demonized by the Abrahamic religions. Here, on the Dark Tree, these forces can be stripped from all these misconceptions and worked with in their primal, undistorted forms. Some practitioners approaching the Qliphoth think that they will be working with the "forces of evil" and their sinister, demonic rulers. On the one hand, it is all true, and we can view the path of the Qliphoth as a way of reversing, transgressing, and undoing the religious programming and all-present brainwashing of our times. In this sense, the forces of the Dark Tree can be seen as adversarial and "sinister," indeed, but this view is only the outer picture of these dark gods and goddesses. What we actually work with on the Tree of Qliphoth are not "archdemons" and "adversaries" of monotheistic deities but primal forces that were here already before the human race appeared on earth and will remain here when we all cease to exist. Their nature is vast, unlimited, infinite, and surpassing all preconceptions—ever changing and ever evolving. This is the mystery behind the Dark Tree. In this interpretation, the path of the Qliphoth can be seen as a way to get to the very source of magical Currents that have been powering up all evolution and spiritual progress of mankind. We can, therefore, approach the Dark Tree as a map of personal transformation, initiation and growth, which, like any other system within the Left Hand Path, prompts us to transcend the limitations of our human nature, develop our godlike potential, and create our own path.

This book is written from my personal perspective, based on my own practice and the work that I share on a regular basis with my ritual friends, partners and students in the Temple of Ascending Flame. There are other methods and approaches to the Dark Tree as well, and what you will find here is quite unique among all these approaches. Tree of Qliphoth in this paradigm is worked with from the perspective of the Left Hand Path and the Nightside traveler. Therefore, the path does not begin at the Gate of Daath, the hidden Sephira connecting the Tree of Life and the Tree of Death, but it

starts by opening gateways to the Nightside here, in the manifest world—i.e. in Malkuth/Lilith. This working system has little to do with the traditional Qabalah, and the way of the Qliphoth is viewed here as a path of transgression, offering a possibility of self-salvation, or Self-Deification. Another thing that distinguishes this approach from other magical systems based on the Dark Tree is that the Qliphoth are here discussed as a paradigm including Daath/the Abyss. This hidden, or pseudo-Sephira, is viewed in this system as a realm existing on both sides of the Qabalistic Tree as a gateway connecting the Dayside and the Nightside—the Sephiroth and the Qliphoth. In its positive sense, Daath appears as “Knowledge” and as such it is approached from the perspective of the bright side of the Tree. If it is explored in its depth, it is seen by the adept of the Sephirothic path as “the Abyss.” To the Nightside traveler, however, this realm manifests as “the Worthless One,” and is guarded by the Goetic demon-king Belial. This perspective is rarely encountered in the source literature as most accounts of the Qabalistic Tree are usually provided by those who approach it from the bright, Sephirothic side, but those who travel to the Gate of Daath through the pathways of the Nightside will most likely see and experience it in a completely different way. This working paradigm, quite unique in its approach, has been developed through my own work with the Dark Tree and through the inner and open projects of the Temple of Ascending Flame.

Finally, what makes this book different from many other approaches to the Qliphoth is that it is written from the perspective of the Draconian Tradition. If you are not familiar with it, or if you find any of the terms or working procedures presented in this book confusing or unclear, I suggest that you read my *Draconian Ritual Book* to familiarize yourself with the foundations of this magical path before you attempt the rituals presented here. It is not absolutely necessary, but it may help you understand the references to the dragon and serpent symbolism provided in this book and the specific

terms and concepts that are encountered within the Draconian Tradition only.

This book is the second volume in the series of workbooks for the modern practitioner that are focused on the Tree of Qliphoth as a map of self-initiation. The first volume was *Qliphothic Meditations*, and the others at this moment are still in plans, waiting to take concrete shape in the upcoming years. These books discuss the Tree of Qliphoth as a path of self-empowerment and a quest for self-knowledge. Their purpose, however, is not to provide a complete initiatory system that can be followed step by step, but to encourage the practitioner to create one’s own path through the Dark Tree by using the information provided on their pages. You will find here the basics of this work, foundations of theoretical knowledge about the Qliphoth and their demonic rulers, rituals that will adjust your mind to their vibrations and frequencies of their Currents, and practical methods to help you absorb their energies and use them for personal growth. However, you will not find here a dogmatic system of magic to follow “as it is.” The rituals and meditations in this book can be personalized and adjusted to your individual needs, and the descriptions and images are meant to serve as an inspiration to your personal work, bringing forth questions and prompting you to seek the answers on your own rather than expecting you to take all of it for granted.

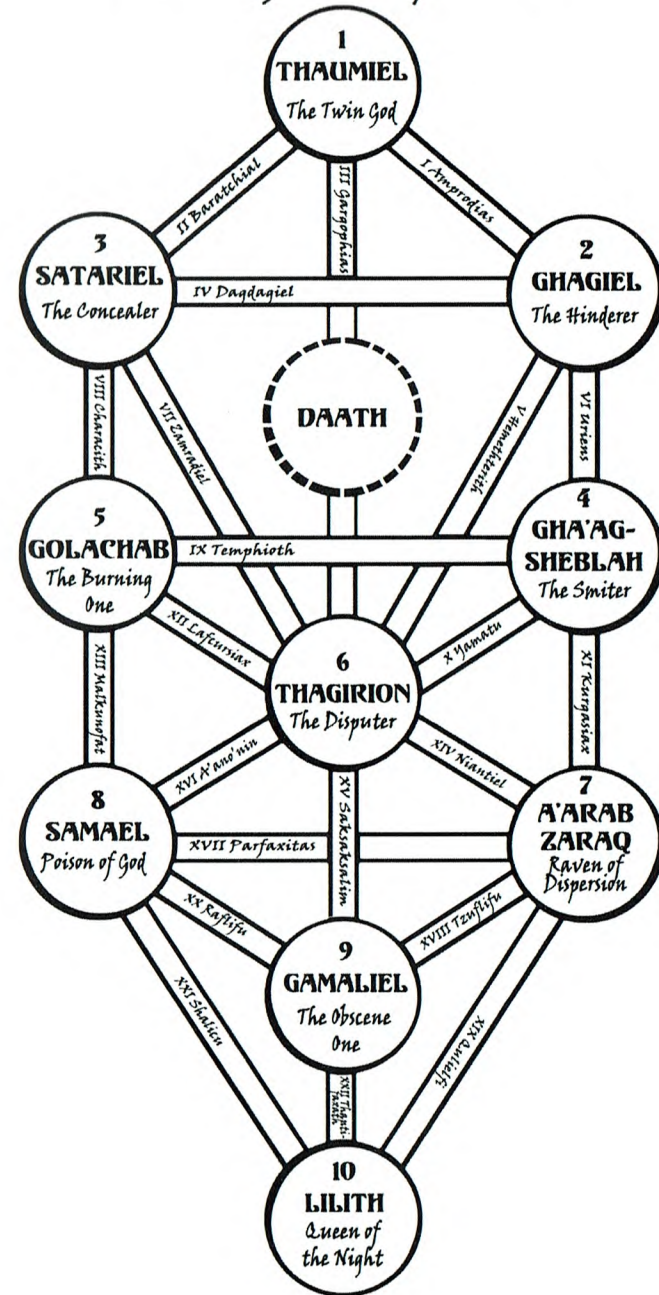
Each encounter with the gods and goddesses of the Dark Tree will change you, triggering inner processes of purification and transformation. This may result in a lot of manifestations, affecting your day-to-day life and coming to the surface in the form of emotions, thoughts, desires, fantasies, fears, frustrations, etc. Sometimes these manifestations will be beautiful and empowering. Other times they will manifest as obstacles and complications that you will have to deal with. Such is the nature of the Qliphoth, and you have to be ready to accept it all. This is by no means a “safe” path, but many will say that where there is power, there is also danger and risk, and the



price that you get to pay for gnosis which comes with initiations of these realms is worth it because it surpasses any other. To profit from this work you have to be ready to leave your comfort zone and step into the unknown. Also, the path of the Qliphoth is not merely a set of workings that can be performed now and then, but a spiritual quest that can take a lifetime.

In this particular book you will find information about the dark gods and goddesses of the Tree of Qliphoth, their sigils, methods to invoke their energies and commune with them on the subconscious level, and techniques to interact with them by evocation and scrying. It also includes sigils and illustrations of all Qliphothic rulers, which themselves can serve as tools of interaction with the god-forms of the Dark Tree and gateways to their realms and temples. This work is partially derived from my past writings and the inner projects of the Temple of Ascending Flame, but most of it is a completely new material developed through my personal practice with the forces of the Dark Tree, written and compiled here for the first time. In the rituals of this book, as well as in the descriptions of the Qliphoth and their rulers, I will often refer to the original terms and concepts of the traditional Qabalah. The knowledge of the Qabalah is extensive, and to have the full picture of what the Tree of Qliphoth and the Tree of Sephiroth stand for you should be familiar both with the modern and the classical sources. The sigils and rituals presented here are not found in any other books of magic and constitute a completely unique grimoire for the modern practitioner. However, they refer to the system that has been a part of the Western Tradition for centuries, and I personally recommend reading as much on the subject as possible and getting familiar also with the other approaches to this magical path. The purpose of this book is to give you enough information to start working with this fascinating gnosis and inspire you to your own research and practice. I hope that you find the knowledge contained here useful as well as exciting and challenging on your personal way to power and Godhood.

## Tree of Qliphoth





## Methods of Work

**B**EFORE you start the rituals presented in this book, you should get familiar with the tools and methods that will be used in this work. Detailed instructions on how to prepare the tools and items needed for the workings are provided in particular chapters. There you will also find descriptions of procedures for performing the rituals. Before you get to the work of the particular chapters, however, you need to know how to approach and organize this work so that you can profit from it in the best way. Some of these techniques were explained in *Qliphothic Meditations*, and if you have read the book, you may already be familiar with them and, therefore, it will be easier for you to navigate through this volume. The path of the Qliphoth has already been discussed in *Qliphothic Meditations* as well, and here we will focus on the demonic rulers associated with each realm of the Dark Tree. Some of them will be approached in a similar way and with the same working methods as those presented in *Qliphothic Meditations*. However, many of these entities respond best to a very specific manner of work—and this is what we will discuss in this volume.

Methods and techniques presented in this book, as well as the working paradigm itself, are based on my own practice, and I have successfully employed them for years both in my individual work and in the work shared with other practitioners. At the moment I teach them to my magical friends and students in the Temple of Ascending Flame. This book is meant for both advanced and beginning practitioners. You do not need any special experience in working

with the Qliphoth to approach these rituals, but you do need decent skills of astral magic and a great deal of self-discipline to perform them successfully. Experienced practitioners will most likely find this work easier to grasp and absorb its lessons, but even if you are a beginner to the path, with a dedicated approach and systematic practice you will progress very fast as well. Methods provided here can lay down foundations for an extremely dynamic path of initiation, leading to fast results and powerful manifestations of this work, but this will require a lot of responsibility, determination, and Willpower. It is a beautiful and transforming path but not for the faint-hearted. If you approach it with doubt and fear based on the negative reputation of the Qliphoth, it will most likely deepen your issues and personal inhibitions instead of helping you transcend them. Also, if you experienced psychotic episodes in the past or have been treated for any sort of psychic disorder, be careful with this work because it may take you on completely new levels of what you have been through so far. The path of the Qliphoth will lead you to the depths of your personal underworld where you will have to confront all your monsters and demons, regardless whether or not you are ready for it. If at any point of this practice you feel frightened, overwhelmed, sick, or unbalanced in any other way, take a break, ground yourself, take some rest, and restart the work when you feel ready for it. The forces of the Qliphoth will trigger many events in your day-to-day life, causing many emotions and personal issues to come to the surface and transform your perception of the surrounding world in many unexpected ways. It is very likely that in certain stages of this work you will find yourself a completely different person with new goals to pursue and new inspirations powering up your path. Let it happen. You are invoking these forces to transform you, and you have to welcome these transformations when they manifest in your life.

You can combine the workings presented here with those provided in *Qliphothic Meditations*, but you can also work with this book alone, invoking and evoking the dark gods and goddesses of the Qliphothic Tree and simply letting them guide you through the

mysteries of their realms. These books are meant as two volumes of one greater work, though, and my advice is to go through the material included in both of them.

In each chapter you will find a set of rituals organized according to the same pattern of work. It is similar to the manner of work presented in *Qliphothic Meditations*, and we will use here a similar working schedule which you can use to organize your personal practice. If you are familiar with the Opening Ritual from *Qliphothic Meditations*, feel free to use it in the workings of this book. Otherwise, perform each ritual as it is described here. Draconian Initiates are welcome to incorporate into this work their favorite exercises and practices with the Serpent Force (Kundalini). It is, however, not necessary, and the rituals will be effective also as they are. Once you perform the workings according to instructions in this book, feel free to personalize and adjust them as you wish, but do not stop at performing these rituals only once or twice. To experience the Qliphoth in their totality is a work of a lifetime. Each time we return to particular realms or commune with their ruling forces, we experience them in a different, more profound way, and new knowledge is revealed to us, bringing forth new insights and opening access to new powers.

The rituals can be done at any hour of the evening/night. If for any reason you have to take a break and leave the practice aside for a while, feel free to do so, but return to this work as soon as it becomes possible again. Also, try not to give up any of the workings provided here as they are all parts of one greater ritual, and if you choose to skip any of the respective workings this may affect the results of the whole operation. The work of this book should be done as a whole.

Each set of your personal workings should include the following elements:

- ★ Meditation on the sigil of the demon god or goddess
- ★ Invocation
- ★ Evocation

★ Personal ritual inspired by your work with each deity

You can modify the order of this work if you wish, e.g. you can contact the chosen god or goddess through evocation first and then commune with them through the rite of invocation. You can also incorporate workings into this schedule that you already know from *Qliphothic Meditations*, such as dream work, pathworkings, meditations with the sigils of the Qliphoth themselves, etc. Also, this is not a daily pattern of work—my advice is to explore the nature and powers of each Qliphothic deity at least for several days, ideally several weeks, performing the above-mentioned workings separately, and then combining them into a powerful personal ritual. Feel free to be as creative as you want in this matter and follow your intuition while preparing your own schedule of work.

After each working, or a set of workings, write down your experiences, visions, thoughts, or anything else that happened and keep it all for your own records. You should do it daily. If you skip this part of your work, you may miss out many important insights delivered to you through this practice. Usually, the most valuable messages and insights into the nature of invoked spirits and deities come not in the ritual itself but are delivered to us through events of our day-to-day life, through the mouths of other people, in dreams, or simply as spontaneous revelations. Pay attention to all that and observe how you interact with your environment under the influence of the invoked forces. The personal diary and systematic record of your practice and experience is an essential component of this work.

## BEFORE THE RITUALS

Before each working, prepare your temple/ritual space—you can decorate it with the imagery connected with the Tree of Qliphoth, such as the star of the Qliphoth, images of the Dark Tree, statues or pictures of the ruling couple (Lilith and Samael/Lucifer), and anything else that you feel might be suitable for this work. For particular workings you can also decorate your temple and altar with the sym-

bolism of the chosen god or goddess—their sigils, statues, depictions, etc. If there are any special tools needed for a ritual, you can have them all the time in your temple or simply place them on the altar when they are required. Tools that you will normally use in the rituals of this book are candles (red and black will be best for this work), a ritual blade (dagger, sword, etc.), and sigils of the demon gods and goddesses of the Dark Tree. Occasionally, you will also need a chalice, incense, and some decorative items that are listed in descriptions of particular rituals. For evocations you will usually need a scrying mirror or vessel—instructions how it should be prepared are provided further in the book. Apart from that, feel free to decorate your altar as it seems right for you. Draconian Initiates can use the dragon and serpent symbolism in this work as well.

## MEDITATIONS WITH THE SIGILS

For this part you will only need a sigil of the chosen god or goddess and candles to light up the temple. Sigils can be drawn on paper and burned in the ritual concluding your work with them, or you can make them from a solid material (such as wood, stone, or metal) and keep in your temple as permanent gateways to the Currents of the Dark Tree. They should be big enough to gaze at comfortably. In each chapter you will find information about the recommended colors to paint the sigils—you can use those instructions or simply paint them in gold, red, and black.

Sigils provided in this book are quite complex, and you may find it hard to draw them in detail, especially if you do not have artistic skills. Do not worry about it. It is not the skill but the intent and energy invested in the act of drawing itself that matters the most. If you do not feel up to drawing them yourself, they are big enough to scan or photograph and then print out. Otherwise, simply draw them in the best way you can. Many practitioners believe that sigils work much better if they are drawn by their own hand instead of being printed out. Indeed, the very effort that you put into preparation of

your sigils and other ritual tools is a magical action in itself and often empowers magical operations in a significant way. On the other hand, the sigils provided here are artworks in themselves and you can use them for scrying into the concepts and powers they represent, thus communicating with the gods and goddesses as well. The results of working with your hand-drawn sigils and those printed out with all the details may therefore bring different results. The best solution is to simply use both methods—meditate on your own drawings first and then compare the results with meditations on the printed images.

In any case, do not get stressed about your artistic skills or the lack of them—the most important is that you are able to visualize these sigils within your inner mind. This, however, needs a good visualizations skill, and without it you may find these workings quite difficult. If you are a beginner to the path still working on your visual skills, take this work slowly and let it develop in a natural way. Your skills can be trained, and they will grow naturally with systematic practice.

Meditations on the sigils of the gods and goddesses of the Dark Tree are not listed as separate practices in the book, but they are incorporated into invocations. You can work with them exactly as it is described here or you can perform these meditations as rituals in their own right. My suggestion is to start the work with each god or goddess like you would do with the Qlipha itself—meditate on their sigils for a few days before performing the actual invocation. During this time your mind will get adjusted to the energies of particular Qliphothic realms in which these deities reside and you will start receiving their messages through dreams, spontaneous insights, revelations, etc. This will mean that the gates to their realms have been opened, and you are ready to experience these forces in their totality. Then perform the invocation, making it a powerful conclusion to this work. After that, take a break from your magical work for a few days. This will not only let you rest and get back in balance but also

leave time for you to observe the effects of the ritual in your day-to-day life. Otherwise, if you proceed to the next deity right away and perform many different workings in a short span of time, all you experience will be chaos and confusion. Do not rush this work—let it unfold progressively and give yourself time to fully absorb its lessons and powers.

## INVOCATIONS

In rites of invocation the gods and goddesses of the Dark Tree are summoned into your consciousness so that you can absorb their essence, let it transform you from within, and use it for self-empowerment. Each ritual is a lesser or greater initiation in itself as it opens way to transformation, understanding, and self-knowledge. This is essential to realize before you proceed to the rituals presented in this book. They have been written from the perspective of Draconian magic, which is a path of self-initiation, and all workings provided here should also be approached as such. During invocation your mundane consciousness and your human senses are overridden by the summoned force, and what remains is the consciousness of the deity whose gnosis and power you seek in the process of initiation. Its senses become your senses, altering your perception and shifting your patterns of thinking, and its powers become your powers. The ego gets dissolved for the time of communion, and you are allowed to experience what it is like to be a god. It is a form of “possession,” in which you retain a certain degree of your normal awareness so that you can learn about the nature and powers of the summoned force and control this force by the power of your Will. If you open yourself to this experience and let it transform you from within, you will successively absorb the powers of the invoked deity and make them your own. But if you struggle and panic, you may end up possessed not in a good way. The way of the Qliphoth is certainly not a light and safe journey. Be mindful of that and approach this work with caution, but not with doubt or prejudice. Open yourself to the experience, and be respectful of the forces and beings you invoke and evoke—if you do

that they will react in the same way and you will have better chances of avoiding the unpleasant consequences of this work.

All invocations provided here are designed in a similar way, but involve different elements, tools, and some may require a specific place to be performed properly. If you are an experienced practitioner, feel free to personalize and adjust them to your needs and working conditions. But if you have never worked with the Qliphoth before, or if you do not have much experience in this work, I suggest that you perform the rituals as they are described here. You will have plenty of time to modify them when you fully absorb the lessons of this book. If you choose to personalize the invocations, remember that the words they are composed of are not random—they are chosen for a purpose, and this purpose is to invoke specific aspects and powers of the deities addressed in the rituals. If you replace them with something else, make sure they fit the intent of the workings, otherwise you may experience completely different results than those described in this book. This is fine if your intent is different from what is presented here, and in this case you can simply use your own words of calling. But if you want to experience the powers of the dark gods and goddesses as they are described in this book, perform the rituals as they are and establish solid foundations for this work before you proceed to your own experiments.

Another thing to discuss is the use of blood in the rituals. Blood of the practitioner is not a mere fetish—it is a vital component of this work because it opens inner gateways within your consciousness and serves as a symbolic act of self-sacrifice, leaving place for initiation and transformation. It is not absolutely necessary, but in my own work I have found that the blood of the practitioner empowers rituals in a greater extent than any other offering or sacrifice. For this practice you will need a tool to draw blood—this can be a dagger, knife, razor, lancet, etc., and it is enough to draw a few drops only, no larger amounts are needed. This should not be the blood of another living being, so animal sacrifice is not encouraged in this work.

The blood should be your own. It is also not interchangeable with sexual fluids—these two are completely different forms of offering and should not be used to replace each other. If the idea of offering a few drops of your own blood in a magical operation puts you off, you do not have to do it, but think about it as just another form of stepping outside your personal safety zone and pushing your boundaries. Actually, this may be one of the least difficult challenges that you will be faced with while working with the Qliphoth, so if you find this work unacceptable already at this point, perhaps this path is not for you.

## EVOCATIONS

Demon gods and goddesses of the Dark Tree can be approached in many ways, and there are many methods to work with them through evocation. In this book I will present some of these methods and tools that can be used in this work. Other techniques are left for you to discover on your own. Once you establish a good rapport with the spirits and deities of the Dark Tree, they will inspire your work in many ways and you will find your own methods of evoking and invoking them. Here we will work with various scrying vessels—from the traditional mirror to vessels and mirrors specially prepared for particular rituals in accordance with the symbolism of the chosen deities. A black mirror, a vessel filled with water or magical herbs, an incense burner producing thick smoke, crystals, various sources of fire, etc.—these are only a few examples of tools and techniques that will be used in this work.

Spirits and deities are not evoked here to a “physical” form. These entities belong to different planes and dimensions and do not have a physical form. You can interact with them through a scrying medium—in this case you will peer into their dwelling realms and communication will occur within your inner mind. You may hear their transmissions as spoken by a voice or voices, but most likely they will be delivered to you in the form of internal messages. If you fail to

adjust your psychic senses to their frequency, you will not see or hear anything. In this practice it is essential to have well developed psychic senses. Some practitioners approach evocation with a lot of misunderstanding, thinking that the spirit will appear before them and talk to them like in some Hollywood movies. This kind of manifestation is not impossible, but very unlikely to happen, and what you should be prepared for is some sort of internal communication as the spirit will speak to you through your psychic senses, not through your physical senses. Some people also think that if they witness an evocation performed by a more experienced magician, manifestation of the spirit will be more “tangible”—that is another misunderstanding. In both cases, communication occurs through *your* psychic senses, and if *your* skills are not developed enough to process the evoked force, you will not experience anything no matter who performs the ritual. I have worked with rites of evocation in groups, and many times I witnessed amazing manifestations with powerful visions shared by all participants, but there were also rituals in which some practitioners managed to grasp the summoned force while the others did not. In case of evocation, all depends on your individual skills.

Another option is to evoke the spirits with a partner or assistant who will act as a medium channeling their messages. This is a good way to perform an evocation in a group, but it also brings good results if there are only two persons involved—the magician acting as the conjuror and leading the ritual and the assistant acting as the medium. The workings of this book, however, are meant for a solitary practitioner, and if you want to work with a partner, you will have to experiment with such methods on your own.

Gateways to the Other Side in rites of evocation presented here are opened by means of a magical formula “Zazas Zazas Nasatanada Zazas.” These words were recorded by Aleister Crowley in *The Vision and the Voice*. They were reputedly spoken by Choronzon, the demon of the Abyss, and in many forms of magic they are successfully used to open gateways to the realms of the Qliphoth. The best way

to work with them is to chant them until you enter a state of trance, thus adjusting your mind to the frequency of the summoned spirit or deity.

All evocations provided in this book include a sample calling—these words can be personalized and changed accordingly to the intent of the ritual. The gods and goddesses of the Dark Tree are called here as initiatory forces, guiding the practitioner through the mysteries of the Nightside. Therefore, the words of calling are focused on their initiatory aspects, petitioning them for knowledge of their nature and guidance through the realms they rule. If you want to call them for another purpose, feel free to use your own words of calling, expressing your intent in a clear and confident way. Remember that you are not dealing here with lesser spirits that can be used to do your bidding. The rulers of the Qliphoth are powerful beings presiding over legions of other spirits, proud and usually uninterested in helping us in our day-to-day issues and dilemmas unless they have an interest in it themselves. Approach them respectfully—they are helping you because they want to, not because they are obliged to do so. Most of them in ancient times were worshipped as deities and then demonized by the Abrahamic religions. This, however, has not diminished their power, which can be accessed through the work of the Dark Tree in its primal, undistorted and unbridled form. They will guide you through the Nightside, progressively initiating you into their knowledge and power, but it is very unlikely that they will help you out with your day-to-day issues. If you only seek contact with the forces of the Nightside to do your bidding or to perform short-time tasks for you, this book may not be what you need.

## PERSONAL RITUALS

I will only repeat here what I have already said in *Qliphothic Meditations*—the ability of self-expression is one of the most important foundations of the Draconian self-initiatory process, and no matter how you choose to perform the workings, you should always

include a part that comes from you and is not derived from the work of anyone else. Therefore, the last part of each set of workings is left to your personal choice. There is no ritual provided in this book that would function as a closure to this work, and what you do at this point is solely up to you. My advice is to prepare something from yourself for this last part—write a mantra, meditation, small ritual, design a sigil, draw an image, compose a piece of ritual music, etc.—something inspired by this work that will be a powerful conclusion to a particular set of workings and confirmation of your personal rapport with each god or goddess of the Dark Tree. Working on your skills of self-expression enhances your magical receptivity, develops your channeling skills, and speeds up your entire personal development. ★







# Naamah

## *The Lady of the Gate*

THE ruling goddess of the first Qlipha on the Qabalistic Tree is Naamah—she who holds dominion over all things material. She can bestow material gifts on the magician, but she is often described as despotic and difficult to deal with. Naamah is Lilith's demonic sister (or daughter), and they often come together as the first guides on the path of the Nightside. Her name is translated as "Pleasant," and according to the Hebrew lore, she "sang pleasant songs to idols." However, due to her connection to the kingdom of the night, shadows and phantoms, she is also called "Groaning," as the creatures she rules are traditionally responsible for strange and terrifying sounds in the night, awakening dark desires in men and leading them away from God. Naamah is also believed to be the mother of divination and the sister of Tubal Cain, the Maker of Sharp Weapons, who is the ruling force of A'arab Zaraq. In *Genesis*, she is the daughter of Lamech and Zillah. She also belongs to the line of Cain's descendants. In the Zoharic Qabalah she is viewed as an angel of prostitution, a succubus, and one of Samael's consorts, mentioned alongside Eisheth Zenunim, Agrat Bat Mahlat, and Lilith herself. Her stunning beauty, which she uses to seduce men in their dreams, is the reason why she is also called "Beautiful." According to the apocrypha, Naamah and Lilith visited Adam when he and Eve separated for one hundred and thirty years after Cain's murder

of Abel because Adam did not want to bring children into the world of fear and violence. Demonic children born from this union are called the Plagues of Mankind and are believed to lead humans away from God. Also, according to the Zohar, it was Naamah who first seduced the angels that descended from heaven to fornicate with the daughters of man while she herself became the mother of an unknown number of demons and evil spirits.

Naamah is called by many different names and worshipped as a goddess of many faces. As the ruler of the first Qlipha, she is the goddess of lust and passions, mounting the Beast of the Nightside, and she is also the serpent lurking by the Tree of Life and waiting to climb on its top. Her abode is said to be among the waves of the great sea, which in psychological terms can be interpreted as the unconscious, often compared to the immensity of the Nightside, in which the Dayside seems merely like a small island surrounded by the black ocean of darkness. In this interpretation, it is only this small part of the Self that can be accessed in a conscious way while the rest remains hidden in "the underworld." Naamah opens the gate to these unconscious layers of the Self, exposing us to the forces of personal Shadow which are normally inaccessible to the mundane consciousness of man. From the esoteric point of view, these forces are our dreams, desires, fantasies, fears, obsessions, etc., primal impulses that work from beneath the surface, driving our actions and shaping our lives. In religious terms, these are demons and monsters that lurk in the shadow, awaiting an opportunity to lead us away from salvation. But the path of Naamah, the way of the Qliphoth, is the way of self-salvation, and these forces are not viewed as something to be afraid of, but something desired and craved for. As the adepts of the Left Hand Path, we do not strive to return to the Garden of Eden, but we seek to create our own paradise and become the rulers of our own universe. And here is where Naamah's role starts. She opens the gate to our personal underworld, awakens sleeping demons, and projects them on the black canvas of the Void, where they grow and morph into desires and aspirations that drive us on the

path. This driving force is often experienced in sexual form, as lust or urge, because sex is the most natural expression of the human desire of transcendence. It contains all polarities of our existence—movement and withdrawal, power and weakness, control and submission—just like the bright and the dark sides of the Tree itself—hence the image of Naamah as a succubus and the goddess of passions. When we confront Naamah, we also face our passions and urges, the very source of our motivation, the driving forces behind all our actions. Therefore, we open ourselves to all possible desires and fantasies, inspirations and ambitions. But at the same time, in the course of the process, we realize why we actually act the way we do and what really drives us in our lives, thus setting ourselves on the right track to become free from all that binds and weakens us. We get to the roots of the driving force itself, and we gain the ability to transform it into conscious Willpower.

These are the treasures of the underworld that Naamah reveals to the Initiate. On the one hand, while dealing with the ruler of all things material, we would expect her to grant us pleasures and riches of the world. And she can do all that, indeed. On the other hand, this is only to make us realize that indulgence in material goods is not a goal in itself, but a means to liberate ourselves from the confines of the world. In this case, however, it does not happen by suppressing desires and fantasies, like it is in many religions and magical traditions of the Right Hand Path, but by embracing them and thus freeing ourselves from their influence. When we get what we craved for, we do not desire it any longer. There is a trap in it, though, as the more we get, the more we want—always craving for something new, better, unknown. Material things cannot satisfy this craving as all worldly riches and pleasures are limited, and if we do not follow the path of Naamah, we will eventually end up unhappy and frustrated, seeing the world as empty and unfulfilling. You may now be thinking that you are very far from it, and for the start it would be nice to experience all this luxury and pleasure, but the truth is, the sooner you realize that it is all illusory and decide to step through the

gate of Naamah, the sooner you will find yourself in the realm of unlimited possibilities to which the world as you know it cannot even compare. At the beginning of the path this may sound abstract and unconvincing, but your whole worldview will change in the initiatory process, affecting your goals, desires, aspirations, etc., and even if now "the treasures of the underworld" seem not as appealing as wealth and pleasures of the mundane world, it is good to keep an open mind. Naamah is the first guide in this process, showing that the true riches are not to be sought outside, but within, in the core of our existence—it is the power that allows us to bend the world to our Will and makes possible all that you can think of and much, much more.

As the goddess of the first Qlipha, Naamah can be seen in many different shapes and manifestations. Sometimes she is a beautiful blonde girl, young and richly dressed, smiling and alluring. She will show you glimpses of riches and earthly treasures and speak of her power to arouse ambition, both in their positive and negative sense: desire and aspiration, but also jealousy and corruption. She may also appear as a seductive, naked woman, dressed in jewels, dancing and igniting sexual impulse and lust—both the physical urge and desire of metaphysical experience. In this manifestation she resembles Lilith, and trying to distinguish one from the other is often hard and confusing as they both are either believed to be sisters or two masks of the same being, the Dark Goddess of the Qliphoth. She is red-haired and wild, the untamed force of nature, riding a beast and laughing in a rapture of joy. And she can also be black and dreadful with black wings, corpse-pale skin, tattered dress, and disheveled hair. In this form she speaks of the dead and death as the gateway to the Other Side. She comes at first as a playful girl, laughing and inviting the practitioner to play with her. Then she changes, transforming into a mature woman with a pale skin and black dress, kind and motherly, or savage and predatory. Her other manifestations may include that of a young girl with glowing eyes, dark goddess

dressed in a long black dress, voluptuous woman with blonde hair dressed in a red gown, and many, many others.

She appears in dark forests and luxury setting—castles and beautifully ornamented rooms—surrounded by mirrors and shards of glass—sharp and unpolished, black and crystal white. In her rites you may experience visions of the desert, black lakes and swamps, mysterious houses, castles, and temples. They are accompanied by symbolism connected with the feminine Current of the Nightside: the chalice filled with blood, the pentagram representing the first Qlipha, the snake as the initiator, the altars of fornication, etc., as well as symbolism connected to the Tunnel of Thantifaxath, which leads from the Cave of Lilith to the realm of Gamaliel on the astral plane. She also comes in the company of animals and demonic beings, beasts of the forest, winged demons, and hooded figures. Even domestic animals in her retinue are changed by her energy and look wild and demonic. Cats and dogs are her most common companions, but you may observe that although they look like normal animals at first glance, there is something predatory and demonic about them, and such are also manifestations of the goddess herself. While working with her sigil, you may see it changing into various bestial shapes, and sometimes she herself is seen in human form but with bestial features such as sharp bird talons, owl wings, pointed teeth, serpent eyes and tongue, or even reptilian skin—or she may simply appear as a snake or an owl. The snake is an Ophidian symbol, representing powers of transformation and passing between dimensions. The owl is connected with Lilith and the title "Princess of Screeching." Finally, you may see Naamah as a lunar deity, bleeding or shedding blood. This bleeding aspect is connected with her lunar nature, the feminine cycle, sexual initiation, and the mysteries of female magic. The shedding of blood and her predatory nature reflects her Qliphothic powers, revealing her as the powerful goddess of the first Qlipha. You may also have visions in which she will appear as a half-woman half-snake, speaking or hissing in the language of serpents.

There are gentle and erotic visions in which the goddess appears as a seductress and lover, and there are visions of her fierce, predatory nature, showing that her lessons on sexuality are not about gentle seduction but rather taking what she wants and when she wants it. You may also experience her as a mother and one of mythological personifications of the womb of the Lunar Goddess. This aspect of Naamah connects her with the element of water and mystical waters of the astral plane—the amniotic fluid of the moon, as she is the keeper of the gate to the astral worlds. And this is also how she appears most often—in her aspect of the Lady of the Gate, guarding the entrance to the Qliphoth, which is usually seen by the traveler to the Nightside as a cave or a dark portal. There are many sexual associations here, such as the cave of the goddess resembling female genitals, her temple being alive, and her sexual fluids being drunk to pass through the gate. The portal to the Other Side is also often seen as a passage through her mouth or her open kteis.

This feminine imagery is also connected to the earth, which is equivalent to the realm of Lilith/Malkuth, the concept of fertility, creation, prime matter, and the cycle of birth-death-rebirth. The motif of earth as the Great Mother is a recurring theme in many ancient mythologies. It represents the transcendence of duality connected with life and death, signifying the place from which all creation and life emerges to the world and to which everything returns when the mortal flesh dies. The womb of the earth is the mythical underworld, the reservoir of the unconscious and the unknown. For this reason, and because of her connection to the underworld, Naamah is sometimes called “Sleeping”—she stands for all that is dark, concealed within the darkness of the night, and unexplored—the uncharted territories of the human psyche. The title “Sleeping,” however, may also refer to the sleeping dragon—the Kundalini Serpent that lies coiled at the base of the spine, the potential of illumination and evolution within the Draconian Tradition. The chakra (power zone) within the subtle body of man that holds the Serpent/Dragon energy is called Muladhara and corresponds to the

realm of Malkuth/Lilith on the Qabalistic Tree as well as to the element of earth. The Initiate awakens the sleeping dragon by working with the earth, i.e. basic instincts, urges, impulses, etc. Awakened, the Kundalini Serpent ascends through the chakras, cleansing and activating dormant psychic powers, and thus initiating the process of evolution and self-empowerment. It should also be noted that Kundalini is often viewed as sexual energy, equivalent to the libido, the life force of man, which explains why it is associated with goddesses of sexuality, such as Lilith or Naamah.

Another association that is emphasized in the symbolism of the feminine is connection with the moon. Naamah is not here an exception. As one of manifestations of the Lunar Goddess, she is symbolic of metamorphosis that is connected with the mystery of the moon—the cycle of nature. This cycle is reflected in watery tides, moon phases, and the female menstrual cycle, as well as in the whole concept of life: from birth and growing up to ageing, death, and finally, resurrection of the spirit which is eventually reintroduced to the natural cycle through reincarnation. Death is a gate, the symbol of ultimate transition, the agent of change, and the bringer of freedom. The grave is a part of the womb of the earth, the Great Mother that gives birth to life and devours it when its time is due. Thus, it is also a gateway to the Other Side, the place of transformation and liberation. The first Qlipha, called the Womb of the Night, is also a grave—the gate through which the dead cross over to the underworld and the portal where the Initiate enters the shadow side of creation. As the guardian of this gateway, Naamah is seen as a vampire, the ruthless bringer of death, who separates the spirit from the body through her fearsome mysteries and the path of poison. In this form she is the queen of ghosts and spectres, appearing in the company of ghouls and shades of the dead in desolate places and haunting cemeteries and burial grounds. The chalice she holds contains a mixture of poisonous herbs known in witchcraft as ingredients of deadly potions and flying ointments. These herbs are used to induce

a trance that allows for a soul flight and crossing over the barrier of life and death.

This is also how she appears in rites of evocation—with poisonous herbs and potions, elixirs that separate the soul from the body, introducing herself as the first guardian encountered on the journey and the initiator of the first rite of passage—powerful, and often also dreadful in her manifestation. In this aspect she speaks of the gate and methods of entering the Other Side, some of them inducing near-death states and soul travels. She should be called through the black mirror, an obsidian scrying tool—possibly rough and unpolished—or through a watery vessel filled with a black potion made of poisonous herbs, especially the Black Nightshade. In rites of invocation she can be called through trances of poison ingestion and intoxication. We will speak about it later in this chapter, but since such methods can lead to death, the actual procedures will be left for more advanced practitioners to discover by themselves.

The effects of working with Naamah are usually intense, accompanied by many sexually explicit visions and a lot of erotic imagery, but you may also experience the energy of the goddess in a different way—seeing her as a guide to the Other Side, she who opens the gate and leads you through tunnels of the astral world to other dimensions, sometimes also prompting you to resolve your personal issues. She can make you feel young and full of life, bestowing the gift of “sight” and opening the doors to the other planes. But the most important aspect of her gnosis is transformation—being changed by the goddess' energy. You may experience it as being drawn or swallowed through a portal that looks like an eye or vulva, decomposed in the process, and recreated on the Other Side. You can also be torn apart by the goddess in her bestial form and then recreated, and there are usually intense Kundalini sensations in this process. You may also have visions of drinking her poisonous black elixir and thus being transformed from within. This transformation is either into one of Ophidian/Draconian beasts, such as the serpent,

or into the shape of the goddess herself, and thus being able to see through her eyes and experience the world through her senses.



## The Sigil of Naamah



The sigil of Naamah embraces the feminine symbolism of the Nightside combined with the emblems of the goddess herself. The upright triangle is symbolic of fire as the vehicle and driving force on the path. This refers both to the fiery energy of the Kundalini Serpent and to passions and desires that belong to the domain of Naamah and typify sexual aspects of her Current. The central part of the sigil is in the shape of an open kteis, which stands for the crack in reality, where we can find the Gate of Naamah and represents the vulva of the earth as the point of ingress to the Other Side. It is black, referring both to the womb of the goddess and the grave as a place of transformation, showing that to enter *Sitra Ahra*, the Initi-

ate has to die to this world and awaken to the other. The black crescents are characteristic of the first Qlipha, representing the significance of the number 3—the crossroads (three crossing roads) as the meeting point of worlds and dimensions, three-formed (or three-headed) goddesses as the guides to the underworld (e.g. Hecate), three visible phases of the moon (full, waxing, waning) as symbolic of the female as the Great Initiatrix, etc. The whole sigil constitutes the Gate of Naamah and the portal to her Nightside Current. It should be painted in red on a black background or in black color on red.



## INVOCATION

For this practice you will need black and red candles, strong incense (e.g. Dragon's Blood), a ritual blade, or another tool to draw blood, and a chalice filled with the Sacrament. It is characteristic of Naamah that her transforming potion is made of poisonous herbs. The main ingredient is the Black Nightshade (*Solanum nigrum*), but it can also contain such plants as Belladonna, Henbane, Mandrake, and Datura. Their magical quality is due to the presence of various toxins, such as scopolamine or atropine, which have been used since ancient times as stimulants, poisons, narcotics, ingredients of the witches' ointments and potions, etc. All these plants, however, are poisonous, and if you do not have experience in using poisons in magical practice, you should not experiment with them on your own. In this case, you should simply use a strong and bitter alcohol in dark color (the potion in the chalice should be black, but it can also be dark red). If for any reason you cannot drink alcohol at all, another replacement can be pomegranate juice. But for the Sacrament to serve its function properly, it should contain the above-mentioned magical herbs, especially the Black Nightshade.

Symbolically, this herb is connected with Saturn and Hecate as the guide to the underworld, lunar magic, and all rites of death and

*malefica*. It is symbolic of trances of death and intoxication, in which the body is put to sleep and the spirit is free and unbound, able to travel through planes and dimensions. It is also the plant of Samhain and all workings of necromancy, journeys to the underworld, and interactions with the dead. In rites of Naamah it is the sacred herb that is used as a key to her gate that leads to the Other Side. Of course, you can cross over without ingesting any toxins as well. It is not absolutely necessary in this particular working. I am only saying that it is an interesting element of Naamah's gnosis that you might want to explore at some point in the future. The manner of the journey and the scope of the experience, however, are solely up to your individual skills and to what extent you are willing to open yourself to this Nightside Current.

Begin this working like a normal meditation with the sigil. If you have worked with practices provided in *Qliphothic Meditations*, you are already familiar with the procedure. If not, simply follow the instructions below.

1. Sit in a comfortable position and put the sigil in front of you. Anoint it with your blood (you can also use the same technique as in *Qliphothic Meditations*—drawing the sigil or tracing its shape in blood during the ritual itself), and focus all your attention on it. See how it becomes charged with your life force, awakened and activated. Visualize it glow and vibrate with the fiery Draconian energy, the vehicle of Ascent on the path of the Qliphoth. Imagine that the sigil is no longer the flat image, but a gate to the Other Side, connecting you with the Current of Naamah. Focus your attention on your Third Eye and feel how it pierces barriers between worlds and dimensions. Send the intent of the ritual through the sigil and feel Naamah answering your call, her energies flowing through the gateway, shaping visions and delivering messages, her presence behind the gate, awaiting invitation to enter your consciousness.
2. At the same time chant the following calling as a mantra:

*Naamah, Lady of the Gate, open for me the doorways to the Other Side!*

3. When you feel that the atmosphere in the room is charged with the Draconian energy and your mind is ready for communion with the goddess, begin the following invocation. The working can also be performed outdoors—in this case pay attention to how the surrounding nature responds to your calling.
4. Stand up and envision yourself in the center of the burning eleven-pointed star of the Qliphoth, in the Cave of Lilith, and with the ritual blade draw the symbol of the trident in the air. The complete meditation is provided in *Qliphothic Meditations*, but if you do not have the book, you can use this simple visualization.
5. Focus for a while on the symbol and envision it burn with red and golden flames of Lucifer and Lilith—the patron deities of the path, then speak the words of invocation:

*With the Trident of Lucifer in the Black Womb of Lilith,  
I, (your magical name), ignite the Ascending Flame in my soul,  
And I open the Gates of Sitra Ahra to walk the Path of the  
Nightside.*

*In the name of the Dragon,  
Primal Source of All Creation,  
I invoke Naamah, the Lady of the Gate,  
To come to my temple and manifest!*

*From the darkness of Everlasting Night,  
I call forth Naamah,  
Princess of Screeching,  
The Groaning One!*

*Come to me and fill my mind with visions of terror and pleasure,  
Open the Gate to the Other Side,  
And teach me the secrets of the living and the dead!  
I invoke Naamah,  
She who sleeps in the Lair of the Dragon!*

*Arise from the bowels of the earth,  
With your hosts of demons, ghosts, and vampires,  
And intoxicate my dreams with your sacred and unholy wisdom!*

*Mistress of Darkness,  
Black and shining,  
Terrible and beautiful,  
I call to you this night!*

*Reveal your presence in this temple,  
Manifest in this circle of blood and fire,  
Open the Shells and tear down the veil of illusion,  
Seduce and bewitch me in your trance of death and ecstasy,  
And lead me through the Gate of the Nightside  
To the underworld of my soul!*

*Sister of Tubal Cain, Father of War,  
Daughter of Lilith, Queen of Sitra Ahra,  
Angel of prostitution,  
Mother of divination,*

*Mistress of Those Who Whisper in the Night,  
Enflame my body, my mind and my soul  
And fill me with your sweet delights and your terrifying night-  
mares!*

*In Nomine Draconis!  
Ho Drakon Ho Megas!*

6. When you finish the words of invocation, focus on the energies around you. Imagine them as sparkles of fire and visualize that they all gather in the chalice. Drink the Sacrament, charged with the energies of the goddess, and feel how it spreads over your whole body, making it heavy and sleepy, but keeping your mind awake and alert. Focus on your Third Eye and feel how it opens and receives the vision of Naamah, the ruling goddess of the first Qlipha, the guardian of the gate to the Nightside. In her outward form Naamah is a beautiful and seductive woman, playful and beckoning you to follow her into the night. Once you step

through the gate, however, she reveals herself as a dark and fearsome demon-goddess of the Qliphoth. You have to embrace all of her faces and manifestations that she will choose to show you. Follow her through the gate and open yourself to whatever may come to you then. Let the vision flow freely, do not force anything, and enjoy the experience.

If you do not experience any visions or tangible sensations, do not worry—this depends on your ability to process the energies of the Qliphoth, and if you work systematically you will successively become more receptive and open to these forces. If you are not a visual person, you can use in this practice such techniques as automatic drawing or writing, or simply let yourself speak whatever comes to your mind and record it so that you can analyze it later. I personally prefer to write down all that flows through my mind during and after ritual work, and I keep it in my magical diary so that I can go back to it in the course of further work or use these records to plan my future workings. This is also what I recommend to other practitioners—always keep a record of your experiences as it all may come useful in your future work.

If you want to connect with the goddess also through dream work, which is an excellent medium for all kinds of astral workings, you will find the detailed procedure of a dream practice with the first Qlipha in *Qliphothic Meditations*. A simple technique would be gazing into the sigil of the goddess while chanting her name shortly before sleep to program your subconscious mind for the vision of her realm. If you do it with enough focus and fall asleep afterwards, you will see the goddess in your dreams and you will be able to interact with her on the astral level. Again, do not forget to write down the results of your dream work, even if your dreams may not be directly connected with Naamah or the first Qlipha—remember that the meaning of dreams is usually concealed within symbols and allegories and their understanding may come to you at a later time.

## EVOCATION

There are many ways to approach the forces of the Qliphoth and not all Qliphothic demon-gods will be evoked in the same way. Naamah can be contacted through a black mirror (not the traditional black mirror, though, but e.g. a mirror made of black obsidian crystal), or a special scrying vessel that is made of a bowl or chalice filled with her black elixir. This is the same potion as in the rite of invocation—prepared from alcohol and magical herbs, of which the Black Nightshade is the main ingredient. The potion has to be black and opaque, allowing you to gaze into it like into a mirror. You also have to be careful with the ingredients and their proportions as the potion is to be drunk at the end of the ritual. You do not have to drink the whole of it, but you will need at least to taste it, so make sure it is not poisonous and it will not make you sick.

1. Whatever scrying medium you choose, place it in front of you, in a convenient distance, but not too far, so that you can gaze into it without straining your eyes. Sit or stand in a comfortable position—sitting will probably work best for this practice as the energies may not always manifest immediately and it may take a longer scrying session before you can communicate with the goddess. The mirror, or the scrying vessel, should not reflect any objects in the room.
2. On both sides of the scrying vessel place two candles (preferably black) to provide light in the ritual space. You will also need the sigil of Naamah. Place it in front of you or hold it in your hand. Anoint it with your blood. Relax and clear your mind, leaving the mundane reality behind you. Then start gazing into the sigil until you see it glow, flash, and come alive. This is the sign that the gate has been opened and your sight is attuned to the energies of the Other Side. With your eyes still fixed on the sigil, imagine that the scrying vessel is no longer the flat surface, but a black



gateway connecting your temple with the astral plane. Move your gaze into this black portal and envision the shape of the sigil on the surface of the scrying vessel. See it pulsate and burn with the fiery energy of the Draconian Current. Imagine it changing, transforming, shifting into other shapes, and showing you visions of the Nightside. At the same time vibrate the words “Zazas Zazas Nasatanada Zazas.” You can also chant this opening formula as a mantra, in a low voice or whisper, until you see the presence of the goddess appearing in the vessel.

3. When you feel that the gate has been opened and is ready to receive the vision of Naamah, speak the following words of calling:

*Naamah, dark princess of the Nightside, I call you through this black gate to reveal your presence to me. Open my eyes so that I may gaze into the Other Side. Remove the veil of blindness from my eyes and show me what I need to see. Come through the gate and teach me the secrets of the night! In the name of the Dragon and by the blood of the Dragon, I welcome you in my temple to manifest!*

4. This calling can be personalized, and you can change it accordingly to the intent of the ritual. In this case, we are calling Naamah as the Lady of the Gate and the guide to the mysteries of the Nightside. If you wish to call her for another purpose, you should express your intent in a clear and confident way. She will already know why you have called her, so keep your words of calling short and to the point. Make it a powerful and confident expression of your Will, but never forget to be respectful—gods are spirits are helping us not because they are obliged to do so but because they want to. Therefore, always thank them for their presence and assistance and offer them a few drops of your own blood as a token of respect and sacrifice.
5. When you speak the words of calling, you should see the visions in the scrying vessel crystallize into the figure or face of the goddess. Greet her, ask your questions or say what you want from

her, and let her speak to you. This communication can take the form of images appearing in the mirror (they are usually symbolic, so pay attention to all that you see, even if it is not directly connected with your question), a voice speaking to you (you will hear it within your mind), or certain insights and thoughts that will come to you during the ritual. Open yourself to whatever may come. At this point you should also drink the potion to complete the communion and cross the gate. This is a rare practice within rites of evocation, characteristic only of Naamah, female magic, and the mysteries of the Lunar Goddess. It attunes the mind of the practitioner to the frequencies of her Nightside Current and allows for more vivid and intimate communication.

6. When you feel that it is time to finish the working, close the ritual, visualizing that the mirror (scrying vessel) gate closes as well, and return to your mundane consciousness. ★





# Lilith & Samael

*The Harlot & the Prince of Darkness*

LILITH is a famous character, mentioned in many works of literature, the apocrypha, Jewish folklore, legends, and mythologies. We encounter her in the Zohar and the Talmud, in myths and stories of ancient Mesopotamia, and in a number of modern books of magic. The best known myth of Lilith is the Jewish story depicting her as the first wife of Adam, the one before Eve. This tale, however, varies depending on a source, and the complete myth is provided in the text called *The Alphabet of Ben Sira* dating to 7th-9th century CE. According to the story, Lilith and Adam were created together, at the same time, from the soil of the earth. They were equal, but Adam wanted to dominate the relationship. Rebellious and independent Lilith refused to submit to her husband and left the Garden of Eden to live in the desert by the shores of the Red Sea, where she mated with Samael, each day giving birth to hundreds of demons. Seeing this, God sent three of his angels, Senoi, Sansenoi, and Semangelof, to bring her back, but to no avail—Lilith refused to return to the Garden of Eden. Moreover, she threatened to kill the children of Adam. The angels told her then that if she did so, each day they would kill a hundred of her own children as the punishment for her evil deeds. They also said that her place would be taken by another woman who would yield to the will of God and obey her husband. At these threats, Lilith promised not to harm any infants who would

be protected by an amulet with the names of three said angels inscribed on it. It is, however, believed that all female infants are in danger during the first twenty days after birth and male infants throughout the first eight days.

This story shows how Lilith became a vicious vampire sucking the blood of newborn children. In this aspect she has been known for ages, appearing in Jewish apocryphal literature, old Hebrew legends, medieval folklore, and so on. In such sources she is seen as a ruthless child killer and a succubus who haunts men during sleep and steals their semen. Impregnated by the stolen seed, each day she gives birth to new demons. This story, however, owes much to the ancient Sumerian, Akkadian, and Babylonian legends of spirits known as Lilitu. There were three types of demonic spirits in this ancient lore: the male spirit was called Lilu, the female was Lilitu, and there was also a being named Ardat-Lili. Lilu wandered through deserts and in open areas and was especially dangerous to pregnant women and infants. Lilitu was seen as his female equivalent. And finally, Ardat-Lili (which means "maiden Lili") was supposedly a ghost of a young girl who died unmarried, aggressive toward young men. All these spirits bear a close resemblance to the Jewish Lilith, especially Ardat-Lili, who is often mentioned in magical texts and exorcisms as a demon making men impotent and women incapable of conceiving. In *Gods, Demons and Symbols of Ancient Mesopotamia* by J. Black and A. Green, she is described in the following way: "She is not a wife, a mother; she has not known happiness, has not undressed in front of her husband, has no milk in her breasts."

In Arabic accounts Lilith appears as an evil spirit and her children are the demons of the desert. She is believed to have 784 children, as many as it is expressed in the numerical value of her name. In Assyrian inscriptions she is referred to as *Li-lit*, "evil spirit." It was a common conviction that she was extremely dangerous to women who were having their first child. Throughout the source literature she appears under many names and with many titles, both positive and

negative. She is called the mother of demons, queen of vampires, mother of prostitution and fornication, succubus, empress of evil, queen of the night, slayer of children and enemy to procreation, goddess of the moon and blood-drinking vampire, symbol of a liberated woman, nature in its untamed aspect, the soul of all living creatures, etc. She has thousands of faces and to fully know her might take the work of a lifetime. There are also legends in which Lilith is believed to be the original moon, shining with its own force and refusing to yield to the sun. And while the moon was punished by God to merely reflect the light of the sun, this original power is still contained in its dark aspect, within the Qliphothic realm of Gamaliel.

Lilith is a complex figure—a demon and a goddess, good and evil, bright and dark. Even the legends about her relationship with Adam are not always the same. It is sometimes believed that after Adam's exile from the Garden of Eden he blamed Eve for their fall, and at that time he reunited with Lilith. Together with her he conceived children that became demons, like all the other offspring of this dark goddess. When Adam and Eve finally reunited, Lilith was proclaimed the queen of demons. Another tale describes Lilith as a consort of Samael. But even the Prince of Darkness could not tame her rebellious nature and Lilith fled from him, eventually choosing freedom and independence. From that moment she has been visiting sleeping men and giving birth to thousands of demons, conceived by the semen gathered from masturbation and nocturnal pollutions caused by erotic dreams that she inspires. But she could also possess women, and it is said that she is the real mother of Cain, because she possessed Eve when she lay with the Serpent (Samael). She rules the realm of human sexuality, teaching that sex is a tool of pleasure and transcendence and does not have to be limited to procreation only.

In Lilith myths sexuality is of great significance. The Serpent that seduced Eve to taste the fruits of knowledge is a phallic symbol, and in many interpretations the gift of the Serpent is in fact the awakening of sexual awareness in the human race. This Serpent in the Gar-

den of Eden is either Samael or Lilith herself as in many medieval depictions we can see it with the female head or the female upper part of the body. After eating the forbidden fruit, Adam and Eve saw their nudity and became aware of their sexuality. After the exile from the Garden of Eden Eve gave birth to her first child, which implies that the first couple did not know physical sex before. Finally, sexual act is also the reason for Lilith's argument with Adam—according to the story, she refused to lie beneath her husband during the intercourse. The remnant of this story in the modern times is the image of a succubus on top of her sexual partner, which in old times was considered as a “forbidden,” “sinful” position. Medieval monks and hermits often described being “assaulted” and “raped” by demons in the shape of beautiful, but demonic women, who sat on top of them in sexual act. Lilith is a prototype of such sinful and forbidden sex, meaning not necessarily the sexual position itself but the whole idea of the “dark side of sexuality”—sex that is dangerous, perverted, and transgressive. She represents departure from the restricted, patriarchal view of female sexuality. In monotheistic religions sex serves only one purpose: procreation. It is not allowed to spill semen for any other purpose than impregnation. Autoeroticism is a sin against God. A similar attitude is shown toward female sexuality. Menstruating women are viewed as impure and their role is limited to maternity. In this view, Lilith stands for female sexuality liberated from patriarchal laws. Hence the two opposing visions of the woman: on one side we have Eve—obedient, submissive, faithful wife and caring mother; on the other side there is Lilith—rebellious, independent, choosing partners on her own, aware of the power of her sexuality. Patriarchal cultures tend to see female sexuality as a demonic force, which is why Lilith is shown as a demon—embodiment of transgression. Female sexuality kept under male control guarantees the stability of families, legitimacy of heirs, and ensures the continuity of patriarchal structures. Unleashed, it is a threat to the established order. Therefore, Lilith was also one of the favorite symbols in the early twentieth-century feminist movements. As a goddess of trans-

gression, she is also the patroness of the antinomian pursuits of the Left Hand Path. Not accidentally, one of the integral elements of the Left Hand Path is exploration of sexuality, and Lilith is one of the most important archetypes in this process. She seduces the Initiate and prompts us to break taboos and barriers imposed by culture, community, and religion. She herself transcends all limitations and guides others onto the path of liberation as well. Helena Blavatsky describes her as an “ethereal shadow,” the dark side of human nature—both in man and woman, the instinct from the depths of the soul, the spark which awakens and maintains the divine fire in mankind.

Lilith and Eve are two opposing embodiments of the feminine principle. Lilith is impregnated through sex that does not lead to procreation, i.e. through autoeroticism. It is she who controls the energy and is the dominant side in sexual act. Eve is impregnated through partnership and submission. She represents procreation and obedience to the masculine will. Lilith's offspring are demons, while Eve's children are humans, whom Lilith strives to destroy. That is why it was believed that none of human children was safe from Lilith's assaults. Many ancient findings, such as amulets, coins, or bowls, included the inscription “Lilith begone” and the names of three angels who witnessed her vow on the shore of the Red Sea.

There is also a psychological interpretation of the Lilith myth, according to which she is the Anima. C.G. Jung observes in his writings that when Adam rejected this part of the Self, she turned to the Shadow (Samael). At that moment the rejected Anima began to strive for domination and assumed the demonic shape. This reminds us that in the Talmud Adam was created as an androgynous being—both male and female. In this sense, Lilith, the woman who was created at the same time and as equal to him, can be viewed as his feminine aspect. It is, however, a rather brief and shallow interpretation, and the role of Lilith in psychology of the male and the female is much greater.

The names of Lilith are numerous. Seventeen of them she reputedly revealed to the prophet Elias. These are: Abeko, Abito, Amizo, Batna, Eilo, Ita, Izorpo, Kali, Kea, Kokos, Lilith, Odam, Partasah, Patrota, Podo, Satrina, Talto. A similar list is given by Hanauer in *Folk-Lore of the Holy Land*: Abro, Amiz, Amizu, Avitu, Bituah, Ik, IIs, Kalee, Kakash, Kema, Lilith, Partasha, Petrota, Pods, Raphi, Satrinah, Thiltho. *Dictionary of Angels* adds to this list the following names: Abyzu, Alio, Alu, Ardad Lili, Gallu, Gelou, Gilou, Lamassu, Zariel, and Zephonith. She is also identified with Naamah, the demon-goddess of the first Qlipha, who is sometimes believed to be the alter ego of Lilith (also her daughter or sister). Other female spirits linked with Lilith are Makhlat (or Mahalath) and Agrat. In this interpretation, Lilith is accompanied by 480 hosts of evil spirits and destroying angels, and she is “the howling one.” Makhlat, “the dancer” (although her name can also be translated as “sickness”) is accompanied by four 478 hosts of evil spirits and appears together with her daughter Agrat (“beating”). These two are either believed to be in constant enmity with Lilith or they are viewed as simply her different names or manifestations, and Agrat is mentioned together with Lilith, Naamah, and Eisheth Zenunim as “the angels of prostitution.” There is also a theory that Lilith is a spirit of storms and winds and her name is derived from the Sumerian word *lil* (“wind”), and she is often associated with winds and birds that soar in the air. It was much later that she came to be identified with the night and nocturnal creatures such as owls, the reason for which was probably the Hebrew term *layil*—“night.” Another version of Lilith’s origin is found in *Treatise on the Left Emanation* by Rabbi Isaac Ha-Kohen, which portrays Lilith and Samael as a couple equivalent to Adam and Eve. According to this story, Lilith (or Matron Lilith) is Samael’s consort, and they both were born at the same hour, “intertwined in each other.” The text also mentions another form of Lilith, a younger or “lesser” Lilith, who is the daughter of the king Qafsefoni and the mate of Asmodeus. Thus, we are faced here with multiple female spirits of the same name, although, from the magical

perspective, they can also be viewed as particular masks and manifestations of the same archetype.

As the goddess of Gamaliel, Lilith is a succubus and a vampire. The latter is associated with her insatiable hunger, which is both hunger for life (the devouring of children) and craving for sexual pleasure. Her vampiric nature also owes much to the symbolism of the woman’s monthly cycle—she is the goddess of the “red moon,” meaning menstrual blood and mystical energy that it is believed to contain. Sometimes she is called the goddess of “the dark side of the moon,” which is identified with Gamaliel and imagined as a mythical realm inhabited by succubi and incubi—spirits of vampiric nature that suck the life force of living beings, be it blood or sexual fluids. Here, in the realm of Gamaliel, vampirism is a union of life and death, Eros and Thanatos (Eros meaning sexual energy, the life spark, and Thanatos referring to disintegrating forces of death). The hunger for blood is closely connected with the phases of the moon, while the concept of “devouring” signifies the absorption of energy, life force that is “sucked” into the Other Side. In the Qabalah of the Qliphoth this typifies the formula of Gamaliel, whose ruling demon-goddess is Lilith herself.

To the traveler wandering through the astral labyrinths of Gamaliel, Lilith reveals herself as a half-woman half-serpent (with the serpent’s lower part of the body), or she is a woman above the waist and a pillar of fire beneath the hem of her skirt. She seduces the Initiate and guides us through our hidden and repressed fantasies and perversions in order to help us release the Serpent Force (Kundalini). Sex magic is the most natural way to approach this part of the initiatory process, and sexual energy is seen here as a vehicle of transcendence. As you may already know from *Qliphothic Meditations*, Gamaliel is the first realm on the astral plane, equivalent to Yesod on the Tree of Life. To a Nightside traveler, it appears as an infinite labyrinth of dreams, visions, fantasies, desires, urges and instincts. All unconscious or repressed repulsions and obsessions are brought

here to the light of consciousness. If we look at the Tree of Qliphoth as the body of the Dark Goddess (it is thought that the word *Qlipha* means “shell,” but another interpretation is “harlot,” referring to the feminine character of Sitra Ahra), Gamaliel can be viewed as the womb from which the Initiate drinks the blood of the moon and falls into a trance of intoxication, drifting in amniotic waters of the goddess through one’s dreams and nightmares. These visions are both fascinating and repulsive, painful and pleasant, desirable and disgusting. While the first Qlipha, Lilith, is the vulva of the goddess, Gamaliel is her womb, the grail of the night filled with her lunar blood—the bitter-sweet elixir of transformation through which the mystery of life and death is revealed. The Dark Goddess of the Qliphoth manifests here as Lilith, or more specifically, Eisheth Zenunim (the Harlot), who presides over the initiatory ordeal of the Qlipha. In the realm of Gamaliel, the Initiate intoxicates oneself with life by tasting death, transforms that which was repulsive into an object of desire, and learns to transcend one’s barriers and inhibitions. This encounter with the Dark Goddess is usually an intense erotic experience, the taste of the bitter-sweet elixir of immortality contained within her blood mixed with sexual fluids, the wine of the Sabbat.

The Zohar calls Lilith “the soul of wild animals,” and indeed, she is the wild aspect of nature, both in the micro and macrocosmic sense. She is the mistress of the Sacred and Unholy Sabbat, ecstasy achieved through “sinful” and transgressive practices, often sexual. In modern traditions of witchcraft, she has been replaced by Aradia, the gentler form of the goddess of nature. Yet, it is Lilith who holds the chalice of ecstasy, the grail of the witches. Together with deities such as Pan, Dionysus, or other manifestations of the Horned God, she represents the untamed, primordial aspects of nature. Together with Samael/Lucifer she stands for the mystical union of the solar masculine Current of the Nightside and the lunar feminine principle that powers up the initiatory path of the Qliphoth. They are the patrons of the Sabbat and preside over the Qliphothic awakening through

exploration of sexuality. In *Treatise on the Left Emanation* Samael is called the twisted serpent and Lilith is the tortuous serpent. They are portrayed as a sexual couple receiving emanations from each other, thus being joined together in continuous sexual act. And here we arrive at the key element of Gamaliel’s mysteries, revealing that Lilith and Samael/Lucifer are not two separate beings, but one, the Dark Goddess and God of Sitra Ahra, with two different faces, but one body, uniting the feminine and the masculine, lunar and solar, passive and dynamic, and so on. When they unite in sexual act, using their serpent forms, a third serpent is born, the mysterious “blind dragon,” known as Tanin’iver, or Leviathan. This dragon is the intermediary through which emanations of Lilith and Samael/Lucifer are exchanged and conjoined in union. In *The Alphabet of Ben Sira* we read that Tanin’iver is “the bond, the accompaniment, and the union between Samael and Lilith. If he were created whole in the fullness of his emanation, he would have destroyed the world in an instant.” This allegory might also refer to the concept of the Kundalini Serpent, which arises from the base of the spine through awakened sexual energy, ascending to the Third Eye and the crown of the head, transforming consciousness and empowering man’s psychic faculties. In this sense, we can identify Lilith with the lunar force of Ida, while Samael/Lucifer is the fiery, solar force of Pingala—both being two aspects of the Fire Snake coiling around the spine like two snakes in the Caduceus.

Samael himself is one of those figures whose name is known to almost everyone but whose role is often misinterpreted or confused with other demonic spirits. Identified with Satan or the archetypal Devil, the ruler of hell, Samael is believed to be the Seducer, the Adversary, or the Prince of Lies, who embodies all dishonesty and deception of the world. He is also associated with the Syrian god Shemal, the shadow spirit of the earth, darkness, and matter. He has twelve wings, which are sometimes identified with twelve months of the year, emphasizing his role as the lord of the earth, even though he flies through the air “like a bird.” The Gnostics depicted him as

the evil demiurge who created the earth and imprisoned the souls in the flesh and matter, preventing their Ascent to salvation. He is also believed to be the god of carnal desire, and he continuously tempts man to remain slave to lust and passions. Yet, his initiatory role in the Left Hand Path magic is much more complex.

In Jewish literature Samael is the chief of evil spirits, the accuser and the destroyer. However, originally, he was a primordial aspect of God, an independent and isolated force, acting as the prosecutor and initiator of divine justice. His original name was "Sa'el" and belonged to 72 names of God while the letter *mem* in "Samael" stands for "death," *maveth*. Many Qabalists believe that at the end of the present cycle of time Samael will regain his holiness and lose the letter *mem*, after which death and suffering will be no more. In the Qabalah he is the supreme ruler of the Qliphoth, the Kingdom of Darkness, drawing his power from the lowest world on the Tree of Night, Malkuth (the realm of matter), in which he acts as the Spirit of Evil. In the world of man he is the Devil and the Emperor of the Earth. In the astral realm of Gamaliel, however, he is the consort of Lilith, the Prince of Darkness, and the Lord of the Sabbat.

Talmudic and post-Talmudic sources describe him both as "the chief of Satans," or the "prince of devils," and as the "great prince in heaven" with an army of angels at his command. In this lore he has both holy and unholy aspects. He is the patron of the sinful empire of Rome and the origin of all evil and misfortune that ever befell Israel. Samael is also the Angel of Death, who slays men with a drop of poison and collects souls of the deceased. His name is translated as "the Venom of God," because he poisons the world with his venom of doubt and disbelief. It is also believed that he was the Serpent in the Garden of Eden and caused the fall of man (although, as we have already observed, the Serpent is also identified with Lilith) and later seduced and impregnated Eve, thus being the true father of Cain, the first in the demonic line of the Devil's descendants. His role of the Serpent allows us to view him as one of Draconian spirits, those that

awaken and manifest the essence of the Dragon. Cain himself is a Draconian figure as well, the Son of the Serpent and the father to the bloodline of witches and sorcerers, those who bear his mark imprinted in blood, the mystical heritage of the Primal Dragon. There are legends in which Cain and Lilith held blasphemous orgies at the feet of a mountain located near the Garden of Eden. It was the daughters of Cain who seduced and corrupted angels who descended from heaven to enjoy the pleasures of the flesh, thus causing fornication to run rampant across the land, against moral and religious laws. Samael himself is also mentioned as one of the leaders of two hundred fallen angels described in the apocryphal *Books of Enoch*, who descended from the heights to marry the daughters of man and to teach them the secrets of heavens. Their sinfulness and corruption was so great that God decided to destroy their demonic offspring and all mankind in the Great Flood.

His title "Venom of God" refers to poisonous qualities of the Qliphothic kingdom known as "Samael," which is the third lowest level on the Qabalistic Tree, the counterpart of the Sephira Hod. Here, however, we are not dealing with the third Qlipha, which only carries the name of the Adversary while its true ruler is the Peacock King Adrammelech, but we are discussing the gnosis of Gamaliel. In this astral realm Samael is revealed for the first time as the male counterpart of Lilith, her consort, her shadow, and her other half. In this form he also stands for the lower form of Lucifer. Here, in the lowest astral kingdom, we are introduced to the mysteries of Samael/Lucifer and Lilith as the Supreme Rulers of the Qliphoth. During our journey through the Nightside we will meet them many times more, in different manifestations and under different names and guises as their emanations permeate the whole Dark Tree. The first encounter, however, is initiated in the realm of Gamaliel, where they are revealed as two aspects of one initiatory force, and it is the understanding of this mystery that powers up the initiatory process of the Qliphoth.



Of all texts referring to Lilith and Samael, perhaps the most interesting to us as Initiates of the Dark Tree is the Gnostic grimoire *Liber Lilith*. Samael is here portrayed as the creator of angels, archons, elemental powers, and authorities of the earth. His creations are brought to life by means of his own fiery heat, and in the eyes of Gnostic philosophy this makes them imperfect and incomplete because they lack spiritual light. This fire is the heat of sexual power. Animation of Adam has sexual connotations as well: he is given life by Samael by means of a kiss. Eve is also created solely for the purpose of sexual connection. This legend reveals the true picture of the Qliphothic demon-god: Samael's nature is the gnosis of the flesh—the body as the temple of the spirit. His ways are the workings of carnal delights, and his seduction is always sexual. This is highly reminiscent of the mysteries of Gamaliel. *Liber Lilith* also depicts Samael and Lilith as the opposite of Adam and Eve. Samael is the evil shadow of Adam while Lilith is Eve's sinister double. Sometimes they are described as siblings, other times as a single force split into two separate aspects. They are lovers, and together they are whole. For this reason, they are both mentioned to be the Serpent in the Garden of Eden. In various myths and legends of Jewish folklore they are both tempters and seducers, and they both are believed to visit sleeping men and women in the guise of either an incubus or a succubus, depending on whether we are dealing here with Samael or Lilith. In Qabalistic stories God castrated Samael to prevent him from coupling with Lilith and producing demons to the world. Thus, both Lilith and Samael became symbols of lust and passion that does not serve procreation. They are both skilled shape-shifters and can assume any shape, but to those they want to seduce they appear in a beautiful and alluring form. In medieval demonology the succubus and the incubus were even presented as a single demon, varying in shape depending on a human sexual partner. The succubus was believed to steal the male semen by copulating with sleeping men and then it shifted into the incubus in order to copulate with sleeping women and impregnate them with the stolen semen.

Both Samael and Lilith are also the image of the archetypal Devil presiding over the Sabbath. They appear on peaks of mountains and in desolate places, where witches, demons, and creatures of night gather for transgressive celebrations of the flesh. There they indulge in all sorts of depravities, initiating those that seek their knowledge into their mysteries of carnal gnosis, igniting the inner fire, inducing a trance of pain and pleasure, and releasing the souls of the celebrants to fly in ecstasy. They are the Dark Initiators, the demonic incubus and succubus, visiting sleeping men and women at night to feed on their lust and passions, awakening their longing for the Feast of Flesh. The fire which is ignited by their essence cannot be sated by the carnal experience alone. It needs to be channeled in the flesh and bones through communion of senses and transformed into the ecstasy of the spirit. The first step in this process is initiated in the realm of Gamaliel. It is the place of the Sabbath and the first level of spiritual Ascent. While exploring the depths of the unconscious, we are driven here by dreams, lust, erotic visions, and hidden desires. Here we meet Lilith and Samael as the succubus and the incubus that reveal to us our own potential contained within our sexuality. The gnosis of Gamaliel is the never-ending emotional and sensual communion of the flesh and the spirit. The magic of this sphere is astral in its nature but begins with the work of the body, the knowledge of bodily taboos and limitations, the art of transcending the boundaries of mundane senses. It is explored through sexual mysticism, by using the power of sex and energy released through orgasm for spiritual progress. In Draconian magic, sexual energy is used in many sorts of workings. It empowers the body by improving the energy flow and makes it a vessel for divine consciousness, be it God or the Devil, as it is solely up to us which spirits and deities we decide to commune with. Sexual fluids are used to open gateways to the underworld, to charge magical seals, and to consecrate ritual tools. Gods and spirits are invoked and evoked through sexual congress or solitary erotic practices. This is the force of the Kundalini Serpent, which transforms the flesh and the spirit when it ascends through the spine to

mérge with the Primal Dragon, igniting the spark of Divinity Within.

The incubus and the succubus are attracted to us because they feed on our life force, sexual energy drained from men and women, usually during sleep. In magical work they can be useful and helpful as well as dangerous and destructive. This gnosis should not be taken lightly. The incubus/succubus leaves you drained and exhausted if you are not powerful enough to work with these spirits. If your energy level is low, this experience feels like rape. They do not come to satisfy your desires, they come to feed off your energies and will use all their seductive powers, but once they get what they want you are nothing more to them than an empty, useless vessel. Both Lilith and Samael are believed to have the power to induce sexual arousal against the will of their lovers. They will poison your consciousness with their venomous essence, putting you into lethargy and lassitude, making you helpless and unable to move. You may then experience breathing difficulties or sensations of a weight pressing upon your chest. Your blood pressure will rise and your heartbeat will increase. You may also see a black shadow hovering above the bed, slowly wrapping around you, engulfing you with thick suffocating vapors. They will help you explore your sexual powers, make you aware of your taboos and inhibitions, and teach you how to transgress them, and they will show you how to use the gnosis of the flesh in your personal Ascent, but if you are not ready for the experience, you will only be drained. The succubus/incubus does not lie beneath. They are violent, aggressive spirits. They play hard. They may approach you at first as gentle lovers, but if they find you too weak to contain their power, they will turn into vicious beasts. There are legends of demons burning the houses of their human lovers, killing their spouses and families, infecting their minds with obsessive thoughts, poisoning their dreams, or feeding off their life force until there is nothing left.

These spirits are drawn by sexual energy that is not channeled through physical lovemaking or not directed for the purpose of Ascent and evolution. But they are also attracted by the beauty and strength of your spirit and by your personal Willpower. They will invite you to a beautiful spiritual adventure, showing you how to use the carnal experience to awaken the higher senses. But then again, there is a risk of overindulgence or addiction to the gnosis of sexual congress. These spirits are ever hungry and they will also make you hungry, sexually awakened on all possible levels, ever longing for communion of the spirit through the mysteries of the flesh. You have to remember that this is not about wasting your energy for carnal pleasures but using the force released through sexual union for the shift of consciousness in order to experience the divine. The gnosis of Gamaliel is the use of sex to empower and liberate the spirit, not to bind it to the body and thus deprive it of the ability to ascend without physical stimulation.

This idea of separating the spirit from the body, which is the basic practice in learning astral projection, is connected with the image of Samael as the Angel of Death. According to the Hebrew lore, his sword, like the Reaper's sickle, cuts the cord binding the soul to its carnal vessel. This is not necessarily interpreted as the death of the body, and here, in the realm of Gamaliel, it refers to the trance of intoxication through which the spirit is released from the flesh. This intoxication is represented by "poison," which is Samael's essence and which is used in the act of separation. Samael "poisons" the mundane consciousness of the practitioner, expands awareness beyond the physical senses, and lifts the spirit from the body in a trance of limitless ecstasy. This poisonous quality of his essence reflects the antinomian character of methods and techniques used to transcend limitations of the flesh. Sabbatic intoxicants, ointments, hallucinogens, alcohol, sexual congress, and all sorts of excesses and transgressions that are employed in witchcraft, sex magic, the Sabbat, etc., allow for a shift of consciousness that opens the mind for the experience of total freedom. As the Lord and Lady of the Sabbat,

Samael and Lilith are the patrons of rites performed at the crossroads of worlds and dimensions, between the mundane and the other-worldly, the waking and the sleeping, the conscious and the unconscious. Sabbatic celebrations are held on the physical plane in their initial phase and moved to the astral sphere when the participants release their spirits through ecstatic and orgiastic trances. Then, on the Other Side, they join the feast of the spirit in mystical communion with gods and demons. Sexual union with Samael is experienced in a similar way as the congress with the Devil of the Sabbat described in old accounts of witchcraft. It is rough and savage, liberating the spirit through the gnosis of pain and delight. His member is cold as ice, large, and hard as iron. Many medieval descriptions of the congress with the incubus emphasize the extreme pain felt by women during the intercourse. The same sensation is often reported by men from their experiences with the succubus. The orgasm itself is often called "little death." Sexual trance-induction techniques used in Sabbatic practices, combined with hallucinogenic substances, produce the effect of death-like catalepsy in which the body is put into slumber, while the mind remains fully awake. The spirit separates from its material vessel and ascends to the Other Side through the crossroads of the worlds.

In *Liber Lilith* Samael is described as a snake with the face of a lion. In this form he comes to a female lover for the purpose of sexual union. Sometimes he appears with the head of a man, with long golden hair, wearing a crown of reddish gold; other times he is a comely youth with a soft white skin and golden curls. He is gentle and seductive until a woman submits to "any outrage he pleases to inflict." Then he reveals his true face, for he is the Slant Serpent and the Prince of Lies. He encircles his lover in his coils so that she cannot move and violates her. His tongue is sharp like that of a lizard. With his lips he whispers obscenities. He bites her breasts and squirts poison into her womb. His member is long, thin and hard as ebony, but cold, so he draws the heat from her body, leaving her exhausted and drained of life force. This experience might even end

with the death of the human lover. In a similar manner the grimoire describes seduction by Lilith. At first, she comes as a modest maiden to "soften the heart" of her lover. When his lust quickens and his heart grows hot, she becomes the harlot seducing him into all sorts of perverse acts. When he yields to passions and forgets about the world, she assumes the form of a terrifying demon and takes him down to Gehenna, and "he is seen no more." This all can be interpreted in initiatory terms as well, but the gnosis of Lilith and her particular masks is a subject for another book, so we will focus here only on the aspects connected with the ordeals of Gamaliel.

The magic of Gamaliel involves techniques of sex magic in which the practitioner invokes the essence of Lilith and/or Samael into one's consciousness. We have already discussed the practice of sexual trance in *Qliphothic Meditations*, and the same kind of trance can be used to work with the ruling demon-gods of the Qlipha. Another possibility is to evoke Lilith or Samael into the living vessel of one's sexual partner. This allows for communion with the demon spirit on both the physical and the subtle levels. The female practitioner evokes Samael into her male lover, and the male practitioner evokes Lilith into a female medium. The act of lovemaking becomes the sacred (or unholy) communion with the divine force, through which the spirit of the lover is possessed and inspired by higher consciousness and channels the knowledge of the gods. Balance of energies is obtained through those possession rites in which both partners invoke the demon-gods into their flesh, one assuming the form of Lilith, the other the consciousness of Samael. The energies manifesting through the living vessels empower the senses and the bodies of the lovers, lifting their spirits to the astral plane in ecstatic trance of possession. We will not go into these practices in detail here as the book is meant for a solitary practitioner, but you should be aware that such workings are also employed in the magic of Gamaliel, and if you are interested in such techniques of evocation, there is no reason why you should not try them with your partner.

In rites of invocation the ruling goddess of Gamaliel appears in many forms and shapes, masks and aspects, some of them familiar, others quite different from how we usually meet Lilith. She is first encountered at the entrance to her cave and inside of it, approaching to greet the traveler and guide us into her realm. Sometimes she appears in desert landscapes or in temples and shrines—hidden underground or concealed within dark groves and forests. Her appearance is accompanied by the smell of blood in the air, which can be physical and continue throughout the whole ritual. Sometimes it is the metallic smell of fresh blood, other times it is the stench of rot and decay—rotten blood mixed with fresh blood and sexual fluids. Sometimes she is voluptuous and seductive, naked, or wearing a red dress, adorned with beautiful ancient jewelry, and surrounded by fire and serpents. Other times she is ghastly and pale, her skin is patchy and greenish, resembling decomposed corpses. She may also appear in a dress made of human skin. These various manifestations represent her manifold nature. She is all and she is in everything and everywhere that there is life, but she is also death, as death is an inseparable companion of life. She comes as a guardian and an ally, but she also comes to test and expose the practitioner to one's personal barriers and issues on the path.

The recurring motif of these visions is the image of the goddess holding a chalice. Like in the visions of the Qlipha itself, the chalice contains the transforming elixir—the poison of Samael and the blood of Lilith—the life-giving nectar and the deadly venom. This elixir poisons the illusory image of the world that we take as reality and shifts the practitioner's perception, attuning it to the energies of the astral plane. After drinking this mystical elixir, you may feel as if your body was on fire, your astral senses more acute and attuned to the visions of the Qlipha, and your mind filled with antinomian and transgressive thoughts.

In the realm of Gamaliel Lilith is usually seen as the Harlot, which is identical with Eisheth Zenunim who is sometimes believed

to be a separate goddess but, in fact, they are simply two aspects of the same feminine force. She appears accompanied by snakes, and visions of her may include a vivid imagery of her Ophidian Current. She has reptilian eyes and her hair is writhing and coiling like snakes. There are snakes surrounding her, coiling around her arms, rising from the blood in which she stands, she is giving birth to snakes, and snakes also carry her energy, transmitting it to the practitioner. Female practitioners may experience communion with the goddess as a merging of her energy with their own, rising from within or entering their bodies through sexual organs in the form of snakes or in sexual congress with Samael. Others may experience this communion of energies as snakes piercing their Third Eye and entering their consciousness through the forehead. You may also have visions of being transformed into a snake yourself, a living manifestation of these Ophidian energies, representing the awakening of the Dragon/Leviathan through the sexual Current of Lilith and/or Samael.

In rites of evocation Lilith may appear in a similar shape, but she is also encountered in her spider form. Like the spider goddess Arachne, she manifests as the weaver of the web that stretches across the whole universe, silver and shining, while she herself is a spider or a half-woman half-spider in the center of it. This web connects all planes, dimensions, spaces, and moments in time in the universe, forming the pattern behind all events and all phenomena of the present, past, and future. These "spider mysteries" are accessed in the realm of Gamaliel for the first time, but their deeper understanding comes with further travels into the realms of the Nightside and is revealed when we reach the womb of the Dark Mother in Satariel.

Here, in the astral garden of Gamaliel, the womb of the goddess is seen as the place of birth and death—it is the womb giving birth to forms and manifestations and the grave sucking life out of others to make this birth possible. Her manifestations are often obscene and vulgar, weird and erotic in a strange way, but also sickening and disgusting—showing that Gamaliel is a realm of sexual fantasies com-

ing up to the surface, but also a realm of spilt fluids, rotten and unused, decaying fetuses, miscarriages and abortions, life and death aspects of sexuality conjoined, merging and coexisting together. She is here a lustful and voluptuous queen as well as a terrifying vampire with the teeth of a beast and the pale skin of a corpse. She is both human and bestial, and she often morphs into a snake or a dragon. She is dark and bright, cold and fiery, the maiden and the black concubine, the devouring hag and the nurturing mother.

Finally, it is worth noting that these workings may affect you in a very physical way, manifesting in your daily life as unusual cravings, desires, obsessions, fears, etc. Many practitioners experience here an unexpected thirst for blood and raw meat, and this does not exclude those who are normally vegetarian. Others have to deal with an increased level of sexual energies, the feeling of being charged and hyper-active, which may affect their daily activities, causing the lack of sleep, exhaustion and the risk of burning out. You may also experience frightening spontaneous visions, nightmares, intense and exhausting Kundalini sensations, and the feeling of being burned from inside and empty in consequence—as if your life force was sucked by an incubus/succubus. What you need to remember then is that these are not side effects of the workings, or symptoms that you have been cursed or assaulted, or a sign that you are doing something wrong—this is a natural way in which these energies manifest in the daily life. If you stay calm and explore these states instead of trying to fight them, these manifestations of Gamaliel's energies will be later brought to balance through the workings of the other Qliphoth.



## The Sigil of Lilith and Samael



The sigil used in our work is complex and reflects the symbolism of both the Dark Goddess and God of Sitra Ahra. It is symbolic of Lilith, but refers also to Samael. The serpents in the image stand for the Twisted Serpent (Samael) and the Tortuous Serpent (Lilith). They are crowned, showing that we are dealing here with the Queen and King of the Nightside. The fire they breathe stands for the Breath of the Dragon, the vehicle of Ascent on the Draconian Path, represented by the Kundalini Serpent in its double aspect—Ida and Pingala. The central part of the sigil is the womb of the Lunar Goddess with the Eye of the Dragon inscribed within it. The eye itself embraces the lunar emblems of Lilith (the moon in its three phases: waxing, full, and waning) and the solar symbolism of Samael (the upright triangle representing the element of fire). The upper part of

the sigil is in the form of a trident, which is a symbol of authority and the emblem of Lucifer, typifying the Initiate on the path of flames. It is composed of a black crescent moon and the tip of conjoined flames of Lilith and Samael, showing that the initiatory path is powered up by the Current that is both feminine and masculine. Finally, the upper part of the sigil is shaped like another eye, referring to the Eye of Lucifer (the Third Eye and its higher form—the Dark Star chakra Sunyata), which is the center of awakened consciousness, and embracing a triangle that points down, showing that ascension on the path is possible only through the descent into the underworld. The sigil should be painted in black on a red background.



## INVOCATION

Lilith should be called through smoke and mirrors, water and fire, Dragon's Blood and rose incense, blood and sexual fluids. The temple should be lit with red light, and I personally recommend using red lanterns instead of normal candles, but if it is not possible, simply use a few red candles to light up the room. Do not use artificial light, though. Prepare the Sacrament with a red drink representing the blood of the moon—the transforming and intoxicating elixir of the goddess. Sweet and strong red wine will be the best choice for this practice. Again, if you cannot drink alcohol, replace it with a non-alcoholic drink of red color and rich taste. Prepare the sigil of Lilith and Samael and if you have a statue or other depictions of the goddess and the Prince of Darkness, place them on the altar as well.

The following ritual invokes Lilith in her aspect of Eisheth Zenunim and Samael as the shadow side of Lilith. They both act here as guides and initiators into the Lunar Current of Gamaliel. As I have said before, these are not the only forms of these two dark spirits/deities that you can work with. There are many more, but not

all of them belong to the realm of Gamaliel and not all are suitable to work with this astral Current. In this realm their gnosis is sexual and can be accessed by techniques of sex magic. It also manifests with sexual visions, dreams, and intense erotic sensations. You may experience the energies of both Samael and Lilith, but it is also possible that only one of them will manifest through this working, e.g. Samael for female practitioners and Lilith for male magicians, but there is no rule here. It also does not matter whether you are straight or homosexual—it is the nature of Gamaliel to bring to the surface those sexual urges and fantasies that we do not even realize we have, so keep an open mind, do not force any visions, and let the whole experience flow freely.

1. Begin this practice like the previous invocation. Light the candles, burn some incense, and sit in a comfortable position. Put the sigil in front of you or hold it in your hand. Anoint it with your blood (or draw it during the ritual itself using paint or ink mixed with blood) and focus all your attention on it. See how the image becomes charged and activated, visualize it glow and pulsate with blood red light, reflecting the lunar energy of Gamaliel. Envision the sigil as a gate to the astral garden of Lilith and Samael on the dark side of the moon. Focus your attention on your Third Eye and feel how it pierces barriers between the physical world and the astral plane. Send the intent of the ritual through the sigil and feel Lilith and Samael answering your call, their energies flowing through the gateway, shaping visions and delivering messages, their presence behind the gates of the night, awaiting invitation to enter your consciousness.
2. While doing this, chant the following mantra:

*Lilith, open your womb in the garden of blood and shadows!  
Samael, lead me through fire and darkness into the night!*

You can perform this preliminary meditation through a sexual trance—by using the method described in *Qliphothic Meditations* or

another technique of sex magic that you have found useful so far—and offer your sexual fluids in addition to blood, but this is not absolutely necessary in this work, and you can simply focus on the sigil meditation only. Feel free to follow your intuition in this matter. In any case, blood is a necessary element in this practice and cannot be replaced by sexual fluids. At this point you can also envision yourself in the Cave of Lilith, inside the living flesh of the Dark Goddess of Sitra Ahra, surrounded by blood and fire.

3. When you feel that the atmosphere in the temple is charged with the energies of the Lunar Current of Gamaliel and your mind is ready for communion with Lilith and Samael, begin the following invocation.
4. Stand up and envision yourself in the center of the burning eleven-pointed star of the Qliphoth, in the Cave of Lilith, and with the ritual blade draw the symbol of the trident in the air. Envision it burn with red and golden flames of Lucifer (in this case identified with Samael) and Lilith, and speak the words of calling:

*With the Trident of Lucifer in the Black Womb of Lilith,  
I, (your magical name), ignite the Ascending Flame in my soul,  
And I open the Gates of Sitra Ahra to walk the Path of the  
Nightside.*

*In the name of the Dragon,  
Primal Source of All Creation,*

*I invoke Lilith and Samael to come to my temple and manifest!*

*Eisbeth Zenunim, Liftoach Shaari ha-Gamaliel!*

*From the desert caves by the shore of the Red Sea  
I call forth Lilith - Eisbeth Zenunim, Mother of Harlots,  
And Samael, the Prince of Hell!*

*Open for me the gates of the night,*

*And awaken the world to life in your sweet and bitter embrace.*

*I call the Slant Serpent and the Tortuous Serpent!*

*Ignite the fire of the Dragon within this temple of flesh,*

*Let me taste the elixir of immortality from the unholy grail of Ga-  
maliel,*

*And lead me into your astral garden on the dark side of the moon!*

*Come to me, Queen of Fornication!*

*Answer my calling, Lion-Faced Serpent of Sitra Ahra!*

*Lilith Malkah ha-Shadim, Liftoach Sitra Ahra!*

*Samael, Sa'el, Liftoach ha-Ilan ha-Hizon!*

*Come to me, Lilith!*

*White and comely,*

*Black and terrible.*

*Shining with the light of the moon in her splendor,*

*With eyes like quickened coals that smolder with fire,*

*Your tongue dripping with fresh blood and the sweetness of the  
honeycomb,*

*Your teeth sharp like those of a dragon that crushes its foes in a  
deadly embrace,*

*And your thighs like mighty pillars of alabaster and vast columns of  
ebony.*

*Spread your legs and open your womb,*

*Which is the House of Holiness and the Lair of Leviathan,*

*And let me penetrate the kingdom of the Shells,*

*Where I shall die to this world*

*And arise to the wonders of Sitra Ahra!*

*I call the Maiden and the Harlot,*

*Lilith the Ancient, who is older than mankind,*

*Lilith the Sinful, who is never satisfied,*

*Mother of Abortions, who hates fruitfulness in the daughters of  
Eve,*

*The Night Hag, who haunts the nightmares of the sleeping,*

*Scarlet Whore, who instructs men and women in perverse acts,*

*The Alien Woman, who leads the righteous onto the path of forni-  
cation,*

*And the End of All Flesh,*

*She who gives and takes the life of the mortals!  
Come with Samael, the Wicked Serpent,  
And reveal to me the secrets of the night!*

5. When you finish the words of invocation, focus on the Lunar Current of Gamaliel manifesting around you. Feel the temperature in the temple rise, the smell of blood and sex in the air, and your whole body vibrating in resonance with the energies flowing through the gates of the night. Imagine these energies as sparkles of red fire and visualize that they all gather in the chalice on the altar, empowering the Sacrament. Raise the chalice and speak the words:

*Ama Lilith, Lifthoach Qliphoth!*

6. Drink the Sacrament and let yourself be transformed by the intoxicating essence of the Current. Feel how it spreads all over your body, inducing a comatose trance and showing you visions of Gamaliel. At this moment, you have to let go and forget about the whole world around you. The feeling of complete surrender is the only way to experience these energies in their totality.
7. When you feel entranced by the intoxicating energies of Gamaliel, shift your focus to your Third Eye. Feel how it opens and receives the vision of Lilith and/or Samael, “the Harlot” and “the Prince of Darkness.” You may see them both as serpents that will enter your body and merge with your consciousness. They may also come as lovers and merge with you through sexual congress. But you can also have many other, personal and intimate visions in this working. Let your imagination flow freely and embrace all that comes to you through this communion as all these visions, thoughts, emotions, and fantasies are part of you and all of them can be used for the purpose of your personal development. If you go deep into the trance, you may also experience the feeling of being transformed into a serpent yourself, a living manifestation of Lilith and Samael’s energies—your body covered with the scaly

skin of a serpent, your tongue forked and dripping poison, and your senses attuned to the Lunar Current of Gamaliel. This is an atavistic and intoxicated feeling that completely shifts your perception and alters your consciousness, transforming you into a beast of the night.

8. Close the ritual with the words:

*And so it is done!  
In Nomine Draconis,  
Ho Drakon Ho Megas!*

Again, you can use automatic writing or drawing during the working itself, record any thoughts or observations you may have, or simply write everything down when the ritual is finished. Feel free to use a method that works best for you and keep records of your results in your diary.

Gamaliel is the realm of dreams, and you can work with Lilith and Samael also through a number of dream techniques. If you have my *Qliphothic Meditations*, you can use the method described in the book. Otherwise, use the simple technique of sigil meditation combined with chanting the names of the demon-rulers of the Qlipha, both or separately, shortly before sleep. Then let yourself fall asleep with the intent of seeing them in your dreams. My advice is to work with Lilith first, then with Samael, and then with both of them. Both the invocation and dream work should be performed at least several times, preferably on a few days in a row, to establish a deep and intimate relationship with these god-forms. Ideally, each day this connection should be deeper and resulting in more profound insights, but this really depends on an individual practitioner. Some magicians find it easy and natural to attune themselves to the energies of Gamaliel, others need more time and systematic work. This is up to your personal barriers and inhibitions, especially in regard to sexuality. It is very likely, however, that you will establish contact with Lilith and Samael very fast, as they come willingly and manifest



in a natural way through your sexual energy. They will speak to you through dreams, intuition, sexual urges, and other manifestations of your subconscious mind. Do not hesitate to embrace what they will bring to you as this is an important step in your personal Ascent and the essential part of your inner cleansing processes, and without fully understanding their lessons you will most likely fail in further stages of the path.



## EVOCATION

The procedure of calling is here similar as with Naamah, but we will use a different scrying medium. For this working you will need a water mirror. Water is a natural gateway to the astral plane and many doors and tunnels to the astral sphere lead through water or are filled with water—deep and shallow, black and silver, clear and mixed with various substances, like it was in the case of Naamah. Also, water is naturally connected to the lunar phases and has a vast symbolism associated with feminine energies. In other words, the water mirror is always an effective tool to work with the Lunar Goddess regardless if we are dealing with Naamah, Lilith, or another of her manifestations.

1. In order to make it you will need a large bowl that will be filled with water. You can also use a chalice, but a bowl is a better medium. The bowl should be black or silver. It should be big enough for you to gaze at comfortably as it will be used as the scrying tool and the focal point of the ritual. In certain types of scrying and/or evocation the bowl is filled with special potions made of herbs associated with particular goddesses, wine, other types of alcohol, salty sea waters, etc. Here we will use fresh, clear water. Fill the bowl and put it on the altar or on the ground—remember that you will have to gaze into it while standing or sitting. Another option is to use a scrying mirror, which, however, should not be

black in this case, but silver. We are not speaking here about a normal mirror, but rather a surface painted in silver, smooth and opaque. I will describe here the first method, but feel free to experiment with both and see what works better for you.

2. Prepare the scrying vessel, candles and the sigil of Lilith and Samael. Place the vessel in the center of your ritual space, close enough to gaze into without straining your eyes. Again, remember that the surface should not reflect anything in the room. Light the candles or red lanterns, placing them around the scrying vessel. You may also burn some incense. Sit or stand in a comfortable position. Relax and clear your mind, leaving the mundane reality behind you. Before you start calling the presence of the demon-gods of Gamaliel, this time let a few drops of your blood drip into the water, activating the astral gateway. If you are a female practitioner and can use your menstrual blood, feel free to do it instead of using venous blood.
3. Then proceed as you did with Naamah—place the sigil in front of you or hold it in your hand. Gaze into it until you see it glow, flash, and come alive. This is the sign that the gate has been opened and your sight is attuned to the energies of the astral plane. With your eyes still fixed on the sigil, imagine that the scrying vessel is a gateway connecting your temple with the astral garden of Gamaliel. Move your gaze into this portal and envision the shape of the sigil glowing with blood red energies of Gamaliel and pulsating in the middle of the gate. Imagine it morphing, transforming, and shifting into other shapes. At the same time vibrate the words “Zazas Zazas Nasatanada Zazas,” or chant them as a mantra, rhythmically, in a low voice or whisper.

You can use this procedure to call both Lilith and Samael, as in the rites of Gamaliel they usually come together as one being, but if you prefer to focus on one of them, the scrying vessel filled with water and the silver mirror will work better for interactions with Lilith while for communication with Samael you can use the traditional

black mirror or the method described in the next chapter in regard to evocation of Adrammelech.

4. When you feel that the gate has been opened and is ready to receive the vision of Lilith and the lunar realm of Gamaliel, speak the following words of calling (they can also be personal and/or spontaneous):

*Through the silver waters of the astral realm, I call you, Lilith—  
Eisbeth Zenunim, from the shadows of the moon. Open your black  
womb and lift the veil between the worlds so that I may gaze into  
the unseen. Come with Samael from the scarlet garden of Gamaliel  
and reveal to me the mysteries of your lunar kingdom. In the name  
of the Dragon and by the blood of the Dragon, I welcome you in my  
temple to manifest!*

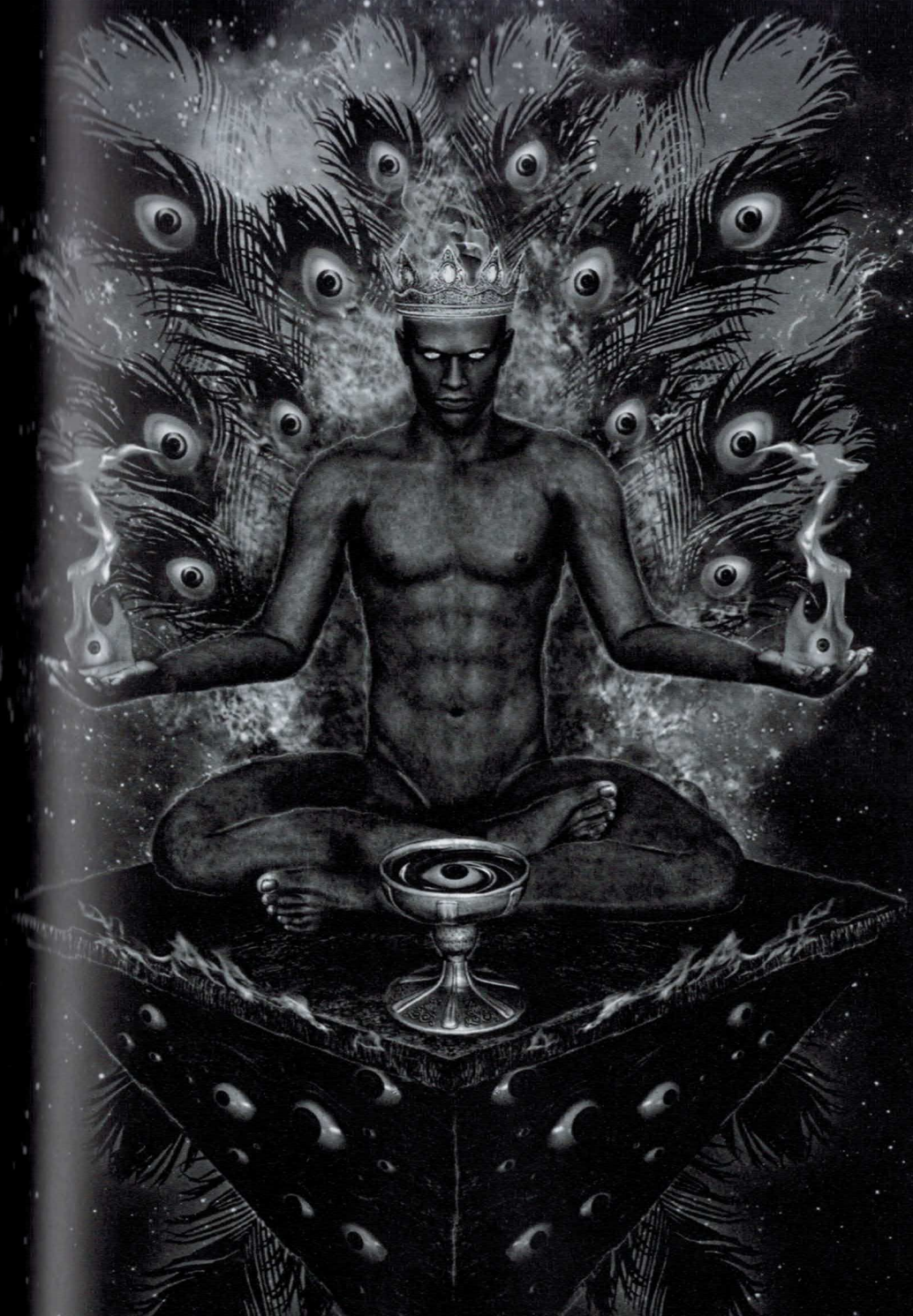
5. See the visions in the scrying vessel crystallizing into the figure of the goddess and/or the dark god of Gamaliel. At first, you will see white or silvery mist floating above the bowl. Then the goddess will manifest as a dark silhouette surrounded by snakes. You may also see the snakes emerging from the water, forming from the astral mist and entering your Third Eye, thus attuning your senses to the energies of Gamaliel.
6. When you see the goddess manifesting in your temple, speak to her and ask your questions. She may come alone or with Samael. They will already know why you called them, so keep your words short and to the point. Express your intent in a confident and powerful way, but be respectful and do not forget to thank them for their presence. Like in the case of Naamah, you may also drink the water from the vessel to absorb the energies of Lilith, but this is not necessary in this work. They will most probably speak to you through your subconscious mind, so instead of focusing on the physical manifestation, whether you are visual or not, pay attention to your thoughts, instincts, emotions, insights, and so on. In other words, open yourself to whatever may come.

When the communication is finished, close the ritual, visualizing that the watery gate closes as well, and return to your mundane consciousness.

7. The answer to your question may also come in the form of dreams, symbols, metaphors, allegories, etc.—the Lunar Goddess rarely speaks in a straightforward manner. Instead, she will prompt you to listen to your inner mind and find the answers within. Pay attention to your dreams, messages delivered to you by your environment, and insights spontaneously flowing from the depths of your mind—this is how Lilith interacts with the practitioner. ✦

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# Adrammelech

## *The Peacock King*

ADRAMMELECH is the demon-king of Samael, the third Qlipha on the Tree of Night. While the Qlipha itself derives its name from the prince of hell and the Angel of Death, the shape-shifting demon-god Adrammelech is the true king of this Nightside realm. They both are similar in many ways, and there are many aspects of Qliphothic gnosis that allow us to see them as one being (at least from the perspective of the Qlipha and its initiatory lessons), but there are also many differences, and Adrammelech himself is identified not only with Samael but also with other peacock gods and spirits, such as the Peacock Angel Melek Taus of the Yezidi lore or the Goetic marquis Andrealphus. Originally, however, Adrammelech was the sun god similar to Moloch, worshipped in the Assyrian town of Sepharvaim, and his cult included human sacrifice and the burning of offerings. In medieval demonic hierarchies he holds the title of the Great Chancellor of Hell, and he also appears in the Bible in regard to the sacrifice of children, who were burned or placed within a heated bronze statue of the god. In Collin de Plancy's *Dictionnaire Infernal* he is depicted with a bestial body and head, a human torso, and the tail of a peacock. Generally, however, he is portrayed with a human torso and head, and the limbs of a mule or peacock. This is especially shown in depictions of Andrealphus, who is believed to appear at first in the form of a peacock but then he puts

on the human shape. But apart from the peacock's shape, Andrealphus has not much in common with the demon-king of Samael, and in *Goetia* he is described as a spirit teaching geometry, mensuration and astronomy, and transforming people into the likeness of a bird.

Many more parallels can be drawn between Adrammelech and Melek Taus. Called "The Peacock Angel," Melek Taus is an entity that acts as God's messenger and creator of the world. He is the lord of the earth, and in *Al Jilwab* he describes himself as the lord of all living beings, humans and animals alike: "The beasts of the earth, the birds of heaven, and the fish of the sea are all under the control of my hands." He rules the life and death of all beings, bestows good fortune and wealth, and punishes for disobedience. He knows all treasures and all hidden things on the earth, as the world holds no mysteries to him, and reveals this hidden knowledge to his worshippers and those who seek the wisdom of the Peacock.

The name "Melek" (or "Malik"), which is also a part of "Adrammelech" (alternatively spelt "Adramelek"), means "king" or "angel" (from the Hebrew word *mal'ak*—messenger), while *Taus* is a Persian word for a peacock. The Black Book, *Meshaf Resh*, presenting the process in which the world was created, mentions the Peacock Angel as the first entity created by God. In the beginning, God created a white pearl, then a bird, and then he placed the jewel on the bird's back. Afterward, he created seven angels, each on the respective day of the week. Melek Taus (also called *Azazel/Azazil*, or *Shaitan*) emerged on Sunday as the first of the angels and was given the rule over all of them: "On each of the other Days of the week the One brought forth Angels to serve Melek Taus. After this, the Invisible One retreated into Itself, and acted no more, but Melek Taus was left to act." It was Melek Taus that divided the pearl into four parts and created the world out of it: the sky, the earth, the sun, the moon, mankind, animals, and birds. Then he created a ship in which he remained for thirty thousand years, after which he came to dwell among his worshippers, in the town of Lalish. From the Qabalistic

perspective, he can also be seen as the ruler of the material world (Malkuth), and thus the opposite (or reversed) aspect of God in Kether. However, we are dealing here with the gnosis of Samael, so I will leave other interpretations of this legend for the reader to explore through your individual study.

The story of creation associated with the Peacock Angel is also related to the Gnostic legends of Samael as the Demiurge who created the world, which we discussed in the previous chapter. Melek Taus not only created people but also endowed them with culture and the gift of civilization. He revealed to them his knowledge and wisdom, like it was in the case of angels described in apocryphal writings who descended to the earth to live among humans. Such texts as the *Books of Enoch* mention the angel *Azazel* as one of their leaders. He taught mankind the art of war: how to make swords, knives, shields and coats of mail, how to make bracelets and ornaments, and the art of makeup: beautifying the face, the knowledge of precious stones, coloring substances, and metals of the earth. *Azazel* from the *Books of Enoch* is often identified with the Peacock Angel of the Yezidi, and in *Meshaf Resh* he even bears the same name. *Azazel*, with his profound knowledge of metals and minerals, is thought to be the founder of alchemy, the science which has its origin in ancient fascinations with metallurgy and secrets of minerals contained within the earth. However, in the spiritual sense, alchemy is the art and science of soul transformation. *Azazel* was, therefore, one of the first to guide humans onto the path of spiritual initiation, the way toward Self-Deification. The key to this process is the divine fire that is the essence of angels and all entities that dwell in higher dimensions, or in terms of the Draconian Path, the Fire of the Dragon. Before *Azazel* descended to the earth, he was one of the Seraphim, the burning ones, and his gift to humanity was the divine spark, which is symbolic of the Kundalini energy, the inner fire that can turn man into god.

About *Azazel* and alchemy we will speak more in the chapter about Tubal Cain, the Maker of Sharp Weapons and the first al-

chemist. Here we will focus on those aspects of fire that are related to the symbolism of the Peacock King and the gnosis of Samael. These associations also allow us to draw a parallel between the Peacock Angel Melek Taus and Lucifer, who in our work is identified with Samael and viewed as the higher form of the prince of hell. This is another interpretation that is not always obvious while approaching the realm of Samael but important enough to be given attention. For instance, Lucifer/Samael is associated with fire, and thus often attributed the red color, which is also the color of Melek Taus. However, it is generally believed that the true color of the Peacock Angel is blue, which is the sacred color for the Yezidi, and although this seems different on the surface, blue is also the color of Lucifer's astral energy. Both Melek Taus and Lucifer/Samael represent fire in its double aspect: the one that nourishes and illuminates the way, and the one that burns and destroys. They cannot be viewed as purely good or purely evil as they stand for both the light of illumination and the force of destruction. The Yezidi believe that Melek Taus exists in each of his followers as a force with two opposing aspects, bright and dark, like the human nature itself. Like Lucifer, he is therefore also a symbol of man: the divine principle of light dressed in the garment of "darkness"—the matter and the earthly world.

There is also a story from *Meshaf Resh* describing the initiatory role of Melek Taus, which resembles the legend of man in the Garden of Eden. And so, when God ordered angels to place man in Paradise, man was allowed to eat of the fruit of every green herb except for wheat. When Melek Taus saw this, he came to Adam and told him to taste the forbidden plant as well. But when Adam did as he was commanded, his belly swelled because it had no outlet. Melek Taus, however, acted with God's permission, and seeing this, God sent a bird which made the outlet and helped to relieve Adam's suffering. This story is a symbolic initiation of man, the encouragement to seek what is hidden, to pursue forbidden knowledge. Wheat corresponds here to the fruit from the Tree of Knowledge in the Garden

of Eden, the only fruit that man was not allowed to taste. Melek Taus, like Lucifer/Samael, gave the first humans knowledge that opened their eyes, which was symbolic of the first step on the initiatory path. The only difference is that in this case the role of the initiator in the heavenly garden does not have any sinister associations.

Another legend of Melek Taus, highly reminiscent of the Lucifer story, describes how God granted Melek Taus dominion over the earth. In this story he is presented as the first being created from God's own illumination, like Lucifer. After God created Melek Taus, he ordered him to not bow to other beings. Then God created the other archangels and ordered them to build the body of Adam from the dust of the earth, after which he gave him life from his own breath. All archangels were then ordered to bow to Adam, and they did so, but Melek Taus refused to bow to the being made of dust. Unlike in the Lucifer legend, however, he did not fall from grace because of it, but God was pleased with his answer and made him the leader of all angels and his messenger on the earth.

The legends of Melek Taus also mention seven towers (the so called "towers of Shaitan"), where special priests and magicians gathered to conduct ceremonies. These towers were located around the whole Middle East and connected by a network of magical energy lines. It was believed that these lines were the medium through which Melek Taus ruled all that was happening on the earth. The central tower was located on the Lalish mountain, the place where Sheik Adi, the main character in the history of the Yezidi beliefs, preached the religion of Shaitan. On this mountain Melek Taus reputedly dictated his message contained in the book *Al Jilwah* in the twelfth century. These seven towers are connected with stellar aspects of the Draconian Current, which also belong to the mysteries of Samael and are reflected in the sigil of the Qlipha provided in *Qliphothic Meditations*.

Adrammelech himself appears as a half-man half-peacock, especially in his manifestations encountered in the realm of Samael. As

the demon-god of the Qlipha, he is also seen in human form as a man with a golden-green skin, surrounded by peacock feathers. He has a golden crown on his head, and sometimes he is seen with seven emerald eyes. He is huge, majestic, and beautiful, shining and flashing with the colors of the rainbow. Sometimes he is both a serpent and a peacock, but not a hybrid of these two, but rather manifesting in both forms simultaneously. The serpent points out at his connection to the prince of hell and is also related to the gnosis of Melek Taus, who is both the Peacock Angel and the Black Serpent. Since we are dealing here with the irrationality of Samael, which is often experienced as multiplicity of various forms of consciousness, also manifestations of the demon-king of the Qlipha can be multiple and experienced at the same time. Under the influence of Samael's energies, the practitioner's perception is changed in such a way that it is possible to see more of his faces and appearances at the same time. This expansion and/or split of consciousness is characteristic of Samael, and it is often a chaotic experience, confusing, maddening, and difficult to handle, especially during the first encounters with the Peacock King. It feels as if we were suddenly exposed to multiple visions at the same time—seeing many people, places, things, etc., at one moment, but being unable to fully focus and experience the multiplicity of these “eyes,” or “I’s” (the term referring to multiple forms of the Self). To handle such an experience, the mind of the practitioner needs to be developed and trained, and the consciousness of the Peacock King is an excellent starting point in this process. This experience is also connected with the idea of multiple layers of reality that need to be peeled off to get to the very essence of the path—the secret that is concealed within the outer structure that we perceive as the universe. This outer structure becomes dissolved through the “poison” of Samael, and by assuming the god-form of the Peacock King, the Initiate learns to see through illusions. Another experience connected with the gnosis of Samael/Adrammelech is related to the idea of isolation as opposed to being integrated with the outside world, triggering the need of self-awareness. Liberty, freedom, shed-

ding illusions, clear seeing, deconstruction of reality and its forms—these are the most common initiatory lessons that come with the consciousness of the Peacock King.

In rites of invocation he appears in desert landscapes, surrounded by snakes and shadows. Communion with his energies transforms the Initiate into a serpent as well, a peacock-like creature, or simply brings forth sensations of being separated and released from the body. Other common visions are those of dancing, swaying in a hypnotizing rhythm, and flying—sometimes on the back of a peacock, other times floating on a black inverted pyramid, like the Peacock King himself. Serpents and peacock feathers appear all around with the sensation of being connected to countless eyes and multiple forms of perception. Affected by this work, the practitioner's perception does not expand as a whole, but rather splits into numerous points of focus, all connected with one another, and it is possible to shift consciousness to one or more of them. Depending on the practitioner's skills, these points of perception may also provide insights into past and future events.

During this work you may also experience visions of the Void, other planes and cosmic space, all seen like the other side of reality, showing connections between the worlds, or between the conscious and the unconscious—how they work and interact with one another. You may also have intense physical sensations affecting the Third Eye, which may feel as if it was bursting and exploding, expanding in all directions. Under the influence of the Peacock King's consciousness the Third Eye can also be experienced as a black hole absorbing the room, the whole universe, and finally, the practitioner as well. Other visions may include images of the Black Diamond as the symbol of Godhood on the path and thoughts of its symbolic meaning in the initiatory process of the Qliphoth. An interesting thing to note is the frequent occurrence of the number seven—there are visions of seven pyramids, seven eyes, crowns with seven points, seven towers of Shaitan, seven serpents, seven gates, seven stars, etc. You may also

see the occurrence of this number in your daily life, so pay attention to how this gnosis manifests on the physical plane as well.

Following the initial state of confusion and dissolution, the work with Adrammelech triggers a lot of personal insights and opens way to the understanding of the universe on its deeper levels, normally concealed behind the veil of Maya, Illusion. You may feel as if your consciousness was emptied and filled again, all mundane thoughts swept away and replaced by the mind of Adrammelech. This brings forth thoughts of insanity and observations on how this experience can be used as a magical tool to deconstruct consciousness and rebuild it in the initiatory process.

In practices of evocation the demon-god comes through fire and flames, assuming his peacock form, or morphing and shifting into other shapes. Sometimes he is only a shadow, and the only thing that can be seen are his countless eyes. Other times he comes with snakes and poisons the practitioner's perception with their astral venom. His presence is usually fierce and powerful, and he comes with many personal messages concerning one's perception of the world, the antinomian nature of the path, the art of shape-shifting and transformation, and the ability to play roles in life and assume masks and personalities. He tests and questions—the identity, the sense of belonging, and even life itself—teasing and prompting the practitioner to seek answer to the question: "What is Truth and what is Lie." Finally, the lord of the Qlipha can also be seen as the Reaper—a hooded, winged being with a sword, holding a chalice in his hand, which is a vision connected with the Qabalistic symbolism of Samael.



## The Sigil of Adrammelech



The sigil of Adrammelech represents the vision of the Black Diamond, the emblem of Godhood and the crowning of the Draconian Path of Self-Deification, which in the realm of Samael is yet illusory and represents the initiatory ordeal of the Peacock King. The inverted triangles/pyramids on fire symbolize the focus on the inner flame that is the vehicle of Ascent on the Path of the Dragon. It is both bright and dark, reflecting the double nature of the Ascending Flame of Lucifer, the patron god of the path. The triangles/pyramids themselves stand for the duality contained within this Qliphothic Current, typifying light and darkness, the above and the below, the astral realm and the physical plane—two worlds united by the descent of gnosis. They are also symbolic of human consciousness—the vessel enflamed by the gnosis of the Serpent-Peacock. The crown represents the rank of the Peacock King in the infernal hierarchy while



the eye is symbolic of the Eye of the Dragon, the center of awareness and awakened consciousness. The sigil should be painted in gold on a black background.



## INVOCATION

It is recommended to prepare for this working by performing the Qliphothic breathing practice which is described in detail in *Qliphothic Meditations*. If you are not familiar with this technique at all, what you need to know is that it includes breathing in a reversed way, i.e. with each inhale you envision that you are breathing out, while each exhale is visualized as breathing in. You can combine it with visualizing the air you breathe in and out in a specific color—white, black, red, etc.—this is up to you. Focusing on the reversed breathing cycle shifts the practitioner's perception, attunes the senses to vibrations of Sitra Ahra, and produces a state of a trance in which it is easier and more natural to access the energies of the Qliphoth than through other forms of preliminary practice. Take as much time as you need to arrive at this condition and when you feel ready, proceed to the actual invocation.

1. Begin this ritual in the usual manner—focus on the sigil, chant the words of calling, and feel the energies flowing through the image and Adrammelech's presence behind the gate, awaiting invitation to enter your consciousness. Prepare black candles—the recommended number is seven, but you can use more if you wish. You will also need a chalice filled with absinthe or another drink of your choice representing the Poison of Samael that will serve as the Sacrament. The drink should be strong, preferably in green or purple color. And, finally, you will need a ritual blade or another tool to draw blood during the working.
2. Sit in a comfortable position and put the sigil in front of you. Again, anoint it with your blood and focus all your attention on

it. See how the image becomes charged and activated, visualize it glow and flash with the rainbow colors of the Peacock King. This energy is fiery and dynamic, sparks of fire dancing and forming into shapes, changing and morphing. Envision the sigil as a gate to the astral Desert of Adrammelech. Focus your attention on your Third Eye and feel how it pierces barriers between worlds and dimensions. Send the intent of the ritual through the sigil and feel the Peacock King answering your call, his energies flowing through the gate, entering your mind, and attuning your senses to the frequency of his Qliphothic Current.

3. While gazing at the sigil, chant the mantra:

*Adrammelech, Peacock King of the Nightside,  
Show me the Truth and show me the Lie!*

4. When you feel that the atmosphere in the room is charged with the fiery energies of Samael and your mind is ready for communion with the Peacock King, begin the following invocation. Envision yourself in the center of the burning star of the Qliphoth, in the Cave of Lilith, and with the ritual blade draw the symbol of the trident in the air. Focus on it for a while and envision it burn with the fiery energy of Lucifer/Samael. Then speak the following words:

*With the Trident of Lucifer in the Black Womb of Lilith,  
I, (your magical name), ignite the Ascending Flame in my soul,  
And I open the Gates of Sitra Ahra to walk the Path of the  
Nightside.*

*In the name of the Dragon,  
Primal Source of All Creation,  
I invoke the Peacock King, Adrammelech,  
To come to my temple and manifest!*

*From the astral Desert of Samael,  
I call forth Adrammelech,  
The Peacock and the Serpent,*

*He who was, is now, and shall continue unto eternity!*  
*I summon the Chancellor of Hell,*  
*Spirit of immortal fire,*  
*Lord of Darkness in the womb of infinity!*  
*Come with serpents and scorpions,*  
*From shadow and light,*  
*I summon your timeless essence unto me!*  
*Open the Shells and release me from the bonds of reason,*  
*So that I may enter your astral garden of wisdom and insanity!*  
*Annihilate the world of blindness and illusion,*  
*And lead me to illumination and freedom!*  
*Arise from the desert sands,*  
*With the dawning sun and the falling twilight,*  
*Descend from the stars through the Seven Towers of Shaitan,*  
*And bring your gnosis upon the earth and into this temple!*  
*Carry my voice on the wings of the night,*  
*Among howling desert winds and through desolation of confusion!*  
*Let me see the world through your millions of eyes,*  
*Poison my mind and transform my senses,*  
*And teach me the ways of creation and destruction,*  
*So that I may die to the world of ignorance*  
*And awaken to your sacred wisdom!*  
*Enter my body and enflame my soul with your divine fire!*  
*Adrammelech-Samael-Shaitan,*  
*I welcome you into my temple in the name of the Dragon!*

5. Take the chalice into your hands and say:

*In Nomine Draconis,*  
*Ho Drakon Ho Megas!*

6. Focus on the chalice and gaze into the Poison of Samael, visualizing the image of the Peacock King reflected in the Sacrament like in a mirror. At the same time imagine that you are surrounded by black empty space. Nothing exists around you, and there is only you and the Peacock King. Drink the Sacrament and let yourself

be transformed by the essence of Samael's Poison. Feel how it flows through your body, opening you to the energies of the Qlipha and allowing for communion with Adrammelech. Blow out the candles and continue the working in complete blackness and silence. Visualize peacock feathers forming around you in the surrounding blackness, hear the hundreds of the demon-king's voices speaking to you, and finally, become the Peacock King yourself. You may find it difficult to adjust to this consciousness at first. The most important part of this work is to let go and flow with the experience without trying to force anything, control the flow, or stay in your normal state of consciousness. If you fail at this point, you will not experience the gnosis of Adrammelech in its totality. You may, however, still experience glimpses of it, and in time and with systematic practice this experience will deepen and become more profound. It is certainly not a one-time working. My advice is to perform it at least on a few days in a row. This is all up to an individual practitioner—you may merge with the consciousness of the Peacock King very fast or it may take months of meditative work. Do not, however, mistake a glimpse into this gnosis for the full experience, which unfortunately is very common, and many practitioners fail here on their path, blinded and fooled by the illusory sense of power that is a part of Adrammelech's initiatory ordeal, thinking that they have achieved the initiation of this realm while, in fact, they have only lost themselves in delusions.

In this practice it is recommended to use automatic drawing/writing methods to put down visions, insights, and other forms of communication with the Peacock King, or you can record all that you will speak during the working. It is quite possible that you will not be able to think or speak in any logical way during and after the ritual, as such is the nature of Samael's gnosis, so the latter option may prove a better solution, but it will require a lot of intuition and knowledge of symbols to be able to analyze the results of the experience. Do not expect a clear and logical message here—to understand

the gnosis of Samael/Adrammelech you need to leave behind the reason-based thinking and open yourself to the whole realm of irrationality, and possibly, also madness. This will affect your daily life as well, so keep an open mind and do not panic when you see the results of your work manifesting through daily events, interactions with other people, and so on. It is very likely that you will feel completely crazy during your explorations of the Qlipha and interactions with its demon-king, and as such you will also be perceived by others. Let it happen. This is a natural part of the initiatory process, and the more you will struggle with it, the farther you will be from achieving the actual initiation of this realm. Do not worry—this will eventually get to balance. But if you struggle and repress or ignore this part of the process, it will come back to you in further stages of the path anyway, only in a much worse form.

Since we are dealing here with the ruler of an astral realm, you may also approach the Peacock King through dream practices. In this case, follow the procedure provided in *Qliphothic Meditations* or use the simple meditation with the sigil and/or the name of the demon-king and perform it in the same way as described in previous chapters.



## EVOCATION

This working will be done through a different medium than the previous evocations—we will use an alcohol/spirit flame as the medium of manifestation and the focal point of the ritual. Energies of Samael and the Peacock King Adrammelech are fierce and fiery, and the best method to evoke spirits of this realm is through the medium of fire. If you have a chance to perform this working outdoors, you can make a bonfire—it does not have to be big, but make sure you have enough wood to keep it burning during the whole working. If you do the evocation in your home temple, you will need a metal

vessel into which you have to pour strong flammable alcohol and burn it during the ritual. The alcohol/spirit flame burns quickly, it is fierce and hard to control—therefore do not put other objects in close proximity of the vessel, and if you need other tools on your altar, make sure to place them in a safe distance. Also, if you have never worked this way before, it is recommended to experiment with the flame and find out how much alcohol you will need to keep it burning for the estimated time of the working and how much space you will need to make sure nothing else will burn during the practice—conduct this experiment before the actual ritual so that you will not have to worry about it during the evocation itself. It is not an easy working, especially if you perform it for the first time, so make sure you will not be distracted by anything. The candle flame is not recommended as a medium for this working—the flame has to be bigger and more dynamic. Also, the alcohol represents the Poison of Samael, which has additional relevance to the work. Like in the case of the previous evocations, you will have to focus on the medium of manifestation, so place the vessel in a safe distance but close enough for you to gaze into comfortably. You can perform the working while standing or sitting—this is up to you.

The procedure of calling remains almost the same, but there are slight variations. Sit or stand in a comfortable position, placing the vessel in the center of your ritual space. This time you will not need candles as the flame should be the only point of focus and the sole source of light in the room. However, if you wish, you can light the candles first, for the sigil meditation, and when the astral gates are opened, blow out the candles and burn the flame, calling the Peacock King to manifest through the medium of fire. But you can simply have only the alcohol/spirit flame burning during the whole working—again, this is left to your choice. Another thing that may empower the working is to let a few drops of your blood drip into the alcohol before it is burned, or offer the blood to the flame—this is not necessary, though, and you do not have to do it. The flame itself is enough for the proper manifestation of energies. Incense is not

necessary, either, but you may use it if you want to. A strong, oriental fragrance will work best in this practice.

Another option is to combine scrying into the flame with the mirror work. In this case, the mirror (a normal mirror will be best here) is placed behind the vessel with the spirit flame so that it reflects the fire. The sigil can be used alone, as in a normal meditation, or it can be drawn on the mirror, or you can place it behind the spirit flame so that when you gaze into the flame you will gaze into the sigil at the same time. Again, make sure it will not catch fire during the ritual, especially if it is drawn on paper. There are many options here, so feel free to experiment with all these techniques to find out which of them works best for you.

1. Like with the other Samael-related workings, start this ritual with the Qliphothic breathing exercise. Take as long as you need to attune your consciousness to the energies of the Nightside, then proceed to the evocation. Place the sigil of Adrammelech in front of you or hold it in your hand. Relax and clear your mind. Leave the mundane reality behind you. Gaze into the sigil until you see it glow, flash, and come alive. This is the sign that the gate has been opened and your sight is attuned to the energies of the astral plane. At the same time chant the mantra “Zazas Zazas Natsatanada Zazas”—rhythmically, in a low voice or whisper. With your eyes still fixed on the sigil, imagine that the vessel is a gateway connecting your temple with the astral kingdom of Adrammelech. Move your gaze into this portal and envision the shape of the sigil glowing with fiery rainbow-colored energies of the Peacock King and pulsating in the middle of the gate. Imagine it changing, transforming, shifting into other shapes, and showing you visions of the Nightside.
2. When you feel the gate has been opened and is ready to receive the vision of Adrammelech, speak the following words of calling. If you meditated with candles until this point, burn the alcohol/spirit flame now.

*Through the Poison of Samael and the Flames of Lucifer, I call you, Adrammelech, proud Peacock King, from your astral desert. Spread your rainbow wings and release me from the bonds of reason, so I can gaze into Infinity with your millions of eyes! Show me the Truth and show me the Lie! In the name of the Dragon and by the blood of the Dragon, I welcome you in my temple to manifest!*

These words can also be personal and spontaneous, reflecting the intent of the ritual. In this case, it is a simple summoning that petitions the Peacock King for the gnosis of his astral realm. Feel free to change it as you wish, but keep it short and to the point. Remember that gods and spirits summoned into your temple already know why you have called them, and speaking your wish aloud is a statement of your power and confidence that puts the intent of the ritual in motion, but it is not an actual element of communication, which in fact occurs on the subconscious level.

3. While gazing into the flame, see it crystallize into the figure of the Peacock King. The flame will change and morph, but you will be able to catch glimpses of his various shapes manifesting through the medium of fire. If you have good visual skills and trained meditative abilities, you will be able to hold a concrete manifestation within your inner sight. Otherwise, simply open yourself to whatever happens. Feel his presence in the flame and sense his fiery breath on your face. The fire may also assume shapes of serpents. When you feel his presence, greet him and ask him your questions, or simply let the communication flow freely. Again, do not forget to thank him for his assistance. When the communication is finished, wait for the alcohol/spirit flame to burn out. Then close the ritual, visualizing that the astral gate closes as well, and return to your mundane consciousness. ★

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# Baal & Venus Illegitima

*The God of War &  
the Dark Goddess of Passion*

**B**AAL and Venus *Illegitima* are the ruling forces of A'arab Zaraq, the Qliphoth of Netzach. The third demon-lord of the Qlipha is Tubal Cain, the Maker of Sharp Weapons. We will speak about him in the next chapter while here we will focus on the God of War and his consort, the dark Goddess of Passion and Sexuality. It is the polarity of their masculine and feminine Currents that powers up the initiatory process of A'arab Zaraq, underlying the concepts of the Way of the Warrior and the Path of the Lover—initiation of death and sacrifice and initiation of love, passion, and pleasures of the flesh.

Baal himself is a warrior god who leads men to battle. He wears golden armor and a golden helmet with bull's horns, often shaped like a bull's skull, which is also shown in his sigil. In his right hand he holds a spear, in his left hand he has a shield, and sometimes he appears with his right arm outstretched, conjuring and commanding lightning, storms, and sea waves. In Semitic areas the word "Baal"

was a title and meant “master,” or “lord.” Therefore, it was attributed to a wide range of gods with whom Baal was identified, from nature deities of stormy weather such as Hadad, or Adad, to demonic spirits such as Beelzebub, the evil Lord of Flies and the Prince of Demons. Hadad was a Semitic god of rain and thunder. He ruled all weather phenomena and had the power to command storms and lightning. As the ruling god of A’arab Zaraq, presiding over storms and roaring waters of the astral plane, Baal bears a great resemblance to this ancient deity. There are, however, many other gods with whom Baal was associated. He was believed to be the son of El, the primary god of the Canaanite pantheon, and the symbolic animal of these two gods was a bull, the emblem of strength and fertility. He was also known under many names and epithets. As Ba’al Hammon, he was worshipped by the Carthaginians and his cult reputedly involved the burning of children as offerings. As Ba’al Hadad, he was believed to be the god of nature, who presided over rites of fertility with his sister and lover, Anath. Sometimes his consort was believed to be the goddess Astarte, whose name signified the “womb” or “she of the womb,” and was symbolic of female fertility, while Baal was the inducer and symbol of male fertility. Raphael Patai observes in *The Hebrew Goddess* that the name “Astarte,” however, was originally an epithet of Anath. In the Ugaritic myth of Anath, from the 14th century BCE, Baal lays with his sister-consort seventy-seven times, the offspring of this union being a wild bull (Anath assumed the shape of a heifer for this occasion). There are also other myths and tales which emphasize the role of sexuality in cults of Baal. They mention orgies held on the summits of hills and mountains, human sacrifice, sexual rites performed to ensure the abundance of crops, sacred feasts with preparation of special cakes, and many others.

To practitioners of Solomonic magic, Baal (also spelled “Bael”) is also known as one of the spirits listed in *Goetia*. Deprived of his ancient divine attributes and apparently unrelated to the war god, he is described in the grimoire as a demonic being in the rank of a king, who rules in the East and presides over 66 legions of infernal spirits.

He appears in many different shapes—including those of a cat, toad, and man—or all three of them at the same time. In Collin de Plancy’s *Dictionnaire Infernal* he is depicted with the heads of all the three creatures and with the legs of a spider. He is said to teach the powers of invisibility and he speaks hoarsely. This description, however, does not resemble the ancient Lord of War, and it is often said that these two beings only bear the same name, while in fact the Goetic Bael is a separate entity—a shape-shifting spirit of witchcraft.

Indeed, in rites of A’arab Zaraq the God of War does not resemble the Goetic spirit at all. He shows himself in human form, sometimes with the head of a bull, but usually as a tall, strong, and muscular man, with an intense, thundering voice. Sometimes he has a helmet or mask that is shaped like a skeleton face, representing his death aspect—golden or pale and bone-white. He appears accompanied by ravens and vultures, or he welcomes the traveler to the Nightside at the doors of his astral temple. This temple is seen as a huge building, adorned with swords and spears, with the statue of Baal in the central chamber. It is filled with smoke, vapors, and incense. Sometimes he appears on battlefields or in desolate places filled with suffering and pain. Other times he is seen in a chariot, in his fearsome aspect of the lord of bloodshed and carnage. He also manifests as a military general, and this manifestation may include quite modern imagery. Most often, however, he is wearing armor and holding a spear, or he is seen in a golden robe.

The spear of Baal itself is a powerful symbol—it is big and sharp, and the top of it is sometimes seen a four-armed cross that points at the four directions of the world. Other times the spear has an eye on the top, surrounded by bolts of lightning which look like sun rays. It is also not uncommon to see him with a trident instead of the spear, reflecting his connection to Lucifer and typifying his role of a Draconian Initiator on the path of the Qliphoth.

As the demon-lord of A’arab Zaraq, he speaks of war and how obstacles and enemies on the path can be defeated by Will and de-

sire. He also comes with personal messages for the Initiate, teaching us about ordeals on the Path of the Warrior. You may experience a high level of energy at this time as if your body was charged and activated through this work, preparing for some sort of a battle. This can be accompanied by violent emotions and urges, fury and wrath, aggression and the need to move forward. Baal also comes with messages about controlling the fury and directing it, winning the battles of day-to-day life, necessity to fight and face threats, etc. You may also experience insights about fear and courage and learn how to overcome your personal barriers with the energies of the God of War.

Finally, another thing worth noting in the gnosis of Baal is his connection to stellar Currents and energies, especially Sirius/Sothis. Many practitioners tap into the Current of Sirius while working with Baal, which often goes together with visions of dogs, Baal being accompanied by hounds, riding in a chariot pulled by dogs, etc., displaying his connection to the symbolism of the Dog Star. These associations are also due to the role of Baal as the consort of Venus. Identified with a number of goddesses, including the Egyptian goddess Isis, Venus as a planet was often paired with the Dog Star (believed to be the star of Isis) as the brightest and the most significant objects in the sky, having a great significance in the Egyptian calendar. This connection between Venus, Baal, and the Current of Sirius/Sothis can be accessed through the workings of A'arab Zaraq.

The Dark Venus, or Venus *Illegitima*, is the second ruling force of the Qlipha. Like Baal, the goddess Venus herself was known throughout the ancient world under many different names and epithets and associated with many different attributes. She was Venus *Caelestis*, the heavenly mistress, Venus *Genetrix*, the goddess of motherhood and domesticity, Venus *Erycina*, the patroness of prostitutes, Venus *Verticordia*, the changer of hearts, and so on. As Venus *Libertina*, “the free woman,” she presided over matters of female love and sexuality. She embodied beauty, seduction, passion, and sexual

desire, and she was similar to her Greek equivalent, the goddess Aphrodite. As Venus *Libitina*, she was the patroness of funerals and undertakers and presided over the rites of burial and mourning. And she was also Venus *Victrix*, the fierce goddess of war, who ruled battlefields and rejoiced in bloodshed. In the realm of A'arab Zaraq we can meet all these manifestations of the goddess and interact with her many faces.

In her positive aspect, Venus is the yielding, watery, feminine principle that is balanced through the force of her male consort. In ancient mythologies this consort is either Vulcan or Mars—both active and fiery gods, patrons of fire, fierce gods of war, and leaders of warriors. She absorbs their fiery force, unites the opposite energies of fire and water, and brings the masculine and the feminine in balance. In the realm of A'arab Zaraq, however, we encounter the dark form of Venus, which is negative, unbalanced, and unbridled. She presides over rites of female magic, seduction, manipulation, sexual temptation, and she is the patroness of love and the affairs of heart, sex, and marriage. But at the same time she is a proud goddess of war and she can give military victory, good fortune and success in battle. As the goddess of A'arab Zaraq, she continues the work initiated by Lilith through the mysteries of Gamaliel, i.e. transformation of flesh into spirit. This transformation is essential to continue the spiritual journey into the heart of the Tree, the realm of Thagirion, where the Initiate is confronted with the full manifestation of one's own Shadow Self, which is equivalent to the infamous Beast 666, the terrifying and devouring force of the Black Sun. If the initiations received on the astral plane have not been completed properly, the Initiate will be devoured by this force, which is equivalent with failure on the path. That is why it is so important to fully understand and absorb the lessons of the astral plane, and none of them should ever be taken too lightly or too fast.

Venus can be tender and loving, and at the same time she is fierce and ruthless, manifesting in all extremes, from the heights of sensual



delight to the lowest obsessions, jealousy, violence, and abuse. As the goddess of A'arab Zaraq, she usually appears in human form as a beautiful woman, sometimes naked or half naked, other times wearing a bright dress or tunic. She has a headdress in the form of a crown, an ornamented headwear of an ancient Middle-Eastern courtesan or a helmet shaped like a raven's head. In her hand she holds a spear, a trident, or a sword. Sometimes she is dark and glamorous, with black hair and pale skin, showing herself in a black dress. But she can also be a vampire, bloodthirsty and rejoicing in death and bloodshed. In this astral realm we meet her as the bright goddess of love and the dark goddess of war, the passionate lover and the fierce slayer. She sits on a copper throne, surrounded by red and white roses, on a platform floating on sea waters. She has copper skin and black hair, and at first glance she is bright and pure—her dress is white and there is a white dove sitting on her shoulder. But the closer we approach, the better we can see her true appearance—the white dove becomes a black raven, her dress, which seemed pure, is stained with blood and semen, the roses drip with blood that flows into the water, coloring it red, and the goddess herself transforms into a fearsome lady of slaughter. This is *Venus Illegitima*—the warlike and bloodthirsty consort of the God of War.

Her energy is red, black and green, fierce and passionate at the same time. She speaks of war and lust, revealing her many masks and disguises, showing her rites, which are the works of sex and bloodshed, murder and passion. She can be beautiful and terrible, friendly and aggressive. She has many forms and is known by many names all over the world. She can also be experienced as pure energy, sometimes with no visions at all, manifesting only as an intense flow of the Current, inciting lust and aggression, raising the practitioner's energy or draining it like a vampiric entity. You can see her in her warrior aspect, prompting you to take your weapons and go out to face your enemies—the meaning of it is personal and different for each practitioner, though. Or she can show you perverted visions inciting desires and thoughts of pleasure and pain. Her messages are

about using lust and desire as a driving force on the path as well as a weapon in various life situations.

In rites that summon both Baal and Venus *Illegitima* they appear as war deities, manifesting in gloomy landscapes with ravens flying in the sky or appearing in their astral temples. They are dressed in warrior outfits and accompanied by ravens and doves. Their presence can be felt together, and you may even experience their energies as one Current. In rites of invocation they can be called separately, but to fully understand and experience their Currents they should be approached as one or at least together. Here, in the realm of A'arab Zaraq, they seem to be two faces of the same initiatory force, like Lilith and Samael in the astral garden of Gamaliel. In this chapter, I will present invocations of Baal and Venus *Illegitima* both separately and combined into one ritual. Feel free to experiment with their energies by calling them together and by working with each of them alone. Compare the results and pay attention to how they affect your consciousness and how they manifest in your daily life. The rites of evocation are two distinct practices, in which the lord and the lady of A'arab Zaraq are called separately, each one through a different medium of manifestation.

A ritual of invocation that combines the Currents of both rulers of the Qlipha is often experienced like a baptism or an ordeal in itself. There are visions of blood and sacrifice—being sacrificed and filled with the energies of the realm. Blood is felt in the air and its smell can be intense both during and after the ritual. You may have visions of having your throat cut, your forehead pierced with a spear, or other images of death and sacrifice. The emphasis here is on self-sacrifice and the Initiate's willingness to lay one's life on the altar of the God of War and being resurrected through the binding force of Venus. This experience is usually accompanied by thoughts of death, which can be either disturbing or soothing and bringing the acceptance of the initiatory "deaths" that are part of rites of passage, and there are also thoughts of releasing the ego and surrendering to

the harsh processes of the path. Finally, like in other initiatory ordeals, you may have visions of transformation, metamorphosis into a different form, such as having your blood replaced by a new essence, dying and rising in a spiritual form—taking shape of a raven or dragon, or becoming the warrior god/goddess yourself—by absorbing the essence of the Qliphothic rulers, their powers and attributes. Symbolically, this is represented as receiving their armor or weapons—the spear, or the trident, marking the successful communion with the lord and lady of A'arab Zaraq.



### The Sigil of Baal



The sigil of Baal refers to his role of the demon-king of A'arab Zaraq as well as his ancient myths and legends. The central part of the sigil is his spear, the weapon that he holds in his Qliphothic manifestations, and the lightning bolts that stand for his power to command storms and sea waves. The skull is symbolic of Baal as the God of War and represents his armor in which he shows himself to the Initiates on the path. The horns typify his demonic nature and show that we are dealing here with a powerful Qliphothic ruler, but they also refer to the ancient Semitic lore, in which Baal, portrayed as a bull, was a solar god of fertility. The sigil should be painted in black color on a golden background.



### The Sigil of Venus Illegitima



The sigil of Venus *Illegitima* embraces her symbolism of both the sensual Goddess of Passion and the ruthless Lady of War. The central part of the sigil is the sword, which stands for her fierce, warrior nature. It is surrounded by black raven's feathers, showing that she is the ruling force of A'arab Zaraq, the Raven of Dispersion. The top part of the sword displays her feminine symbolism—the kteis as the entrance to her Current, the crescent moon typifying her lunar powers and showing that we are dealing here with an astral realm, and the inverted triangle signifying the female and the path downward, descent to the underworld, or backward—to the womb of the Dark Goddess, the very source of all creation and all destruction. The sigil should be painted in copper color on a black background, but you can also experiment with gold and green colors.



## INVOCATION OF BAAL

For this working you will need your normal ritual tools, such as candles, incense, dagger, etc., as well as items specific for the energies of Baal as the lord of A'arab Zaraq. If you have a magical weapon in the form of a spear, long staff, or trident, you can use it in the ritual as a symbolic representation of Baal's spear. You may also choose to obtain or make a spear to empower your work with the lord of A'arab Zaraq, but it is not necessary, and you can simply do this working as a normal invocation. Another element that can be added as a focal point of this Qliphothic Current is a vessel with salty water representing the dark sea of A'arab Zaraq—it should be placed on the altar. However, it is not absolutely necessary, either, and it is only a suggestion of how you can attune yourself to the energies of the Qlipha and empower your work.

1. Begin the ritual in the usual manner—sit or stand in a comfortable position and focus on the sigil of the god. Anoint it with your blood and see how it becomes charged with your life substance.

Visualize it glow and flash with the golden energy of the God of War. This energy is fierce and dynamic, entering the room as a raging storm. It may manifest with tangible phenomena, so pay attention to what happens around you. Envision the sigil as a gate to the temple of Baal on the astral plane. If you are familiar with the pathworking provided in *Qliphothic Meditations*, you may envision the temple as it is described there. Otherwise, simply open yourself for the Current of Baal and let him shape your visions, revealing the nature of his Qliphothic realm. Focus your attention on your Third Eye and feel how it pierces barriers between worlds and dimensions. And finally, send the intent of the ritual through the sigil and feel the God of War answering your call, his energies flowing through the gate, merging with your consciousness, and adjusting your senses to his astral Current.

2. At the same time chant the words of calling:

*Baal, Lord of War, open for me the gates to A'arab Zaraq  
And guide me on the Way of the Warrior!*

3. Envision the sigil growing and morphing into a gate in front of you. See the God of War standing behind the gate, feel his presence, and hear his voice speaking to you. When you feel that the atmosphere in the room is charged with the fierce Current of Baal and your mind is ready for communion with the God of War, begin the invocation.
4. Stand up, envision yourself in the center of the burning star of the Qliphoth, in the Cave of Lilith, and with the ritual blade draw the symbol of the trident in the air. Envision it burn with red and golden flames of Lucifer and Lilith, and speak the following words:

*With the Trident of Lucifer in the Black Womb of Lilith,  
I, (your magical name), ignite the Ascending Flame in my soul,  
And I open the Gates of Sitra Abra to walk the Path of the  
Nightside.*

*In the name of the Dragon,  
Primal Source of All Creation,  
I invoke Baal, the Lord of War,  
To come to my temple and manifest!*

*From blackened skies and raging seas,  
I call forth Baal,*

*Master of War, who roars through blood-stained battlefields,  
Lord of pain and suffering,  
Reaper of souls!*

*I summon the god of the spear and the sword,  
Dreadful, magnanimous, invincible!*

*Come from your golden temple on the shore of black waters,  
Rejoicing in bloody wars and savage fights,  
Adorned in triumph and victory,*

*And grant me your weapons and your armor,  
So that I may walk unconquered through the ocean of time,  
From dark wastelands of the Raven of Dispersion  
Into the heart of the Black Sun!*

*Come to me, Mighty Baal!  
Fierce and untamed!*

*Shake the foundations of the universe,  
Stir the waves and summon the storms,  
And teach me how to slay my enemies,*

*So I may tread upon their corpses among the ruins of the world!*

*Lord of bloodshed and carnage,  
Teach me your tactics and your strategy,  
And fill my veins with your fire and fury!  
Harbinger of death and destruction,  
I call your fearsome powers to me!*

Take the spear, the staff or the trident, into your both hands and raise it, visualizing that the Current of the Qlipha is flowing through it into your body and mind, and speak the words:

*In Nomine Draconis,  
Ho Drakon Ho Megas!*

5. Feel how the Current of A'arab Zaraq flows through your body, opening you to the energies of the Qlipha and allowing for communion with the God of War. In this case, it is not necessary to drink the salty water from the chalice, but you may do so if you wish—feel free to follow your intuition in this matter. Remain with your arms raised until you feel united with the electric Current of the Qlipha. Envision yourself as the God of War—in his golden helmet and armor—and open yourself to whatever this vision may bring. This energy feels powerful and aggressive, fierce and masculine. It is the power to command storms and lightning, destroy your enemies and obstacles on the path, and move forward victorious and unstoppable. You can then sit or lie down and continue meditating in the trance produced by communion with Baal's energies. Again, record your results by using methods that you have found useful in your personal work thus far (automatic drawing, writing, recording words spoken in a trance, etc.), and when you feel ready to end the ritual, close the working with the words:

*And so it is done!*

As an astral realm, A'arab Zaraq can also be accessed through dreams and techniques of dream magic, and the same applies to both rulers of the Qlipha. To contact Baal, meditate on his sigil, chant his name or another personal calling, and try to fall asleep with your mind focused on the intent of the working. You can also envision a door with his sigil upon it through which you enter your dreams, imagine yourself flying with his ravens over the dark sea, or see yourself as a manifestation of the God of War—in his armor and helmet, holding his spear and standing in his golden temple. The best results are usually obtained by combining these techniques. Remember, however, that these energies are fierce and dynamic, and you may find it hard to sleep in full communion with his Current, as it will

rather keep you awake or make your sleep short and interrupted. If you wake up, write down your visions right away, as it is very likely that you will experience a lot of them during the night, and it is good to make sure that none of them will be forgotten.



## INVOCATION OF VENUS ILLEGITIMA

For this ritual, apart from your normal working tools, you will need a chalice filled with water representing the feminine Current of the goddess. It is also recommended to have fresh roses on the altar, and if you have a statue of Venus or ritual objects connected with her symbolism—made of copper or painted in copper colors, put them on the altar as well. You can also use a copper mirror as a focal point for the Current of the goddess, but in this practice it is not necessary, and we will explain the manner of work with such a mirror while discussing the rite of evocation.

1. The working itself begins in the same way as the invocation of Baal. Sit in a comfortable position and put the sigil of Venus *Illegitima* in front of you. Anoint it with your blood and focus all your attention on it. See how the image become charged and activated, visualize it shine with the green-copper energy of the goddess. This energy feels fierce and gentle at the same time—it is sensual and erotic, but also intense and teasing. Envision the sigil as a gate to the astral temple of the Dark Venus. Again, a detailed description of the temple is provided in *Qliphothic Meditations*, but it is not essential in this working, and you can simply focus on the sigil and the energy of the goddess. Move your attention to your Third Eye and feel how it pierces barriers between your temple and the astral plane, adjusting your senses to the Current of A'arab Zaraq. Send the intent of the ritual through the sigil and feel the goddess answering your call, her presence manifest-

ing in the room, and her energies merging with your consciousness.

2. At the same time chant the following words:

*Dark Venus, Lady of the Twilight, lead me into the womb of Sitra  
Abra,  
And guide me on the Way of the Lover!*

3. When you feel that the atmosphere in the temple is charged with the energies of the lady of A'arab Zaraq and your mind is ready for communion with the goddess, stand up and continue the working.

Again, envision yourself in the center of the burning star of the Qliphoth, in the Cave of Lilith, and with the ritual blade draw the symbol of the trident in the air. See it burn with red and golden flames of Lucifer and Lilith, and speak the following invocation:

*With the Trident of Lucifer in the Black Womb of Lilith,  
I, (your magical name), ignite the Ascending Flame in my soul,  
And I open the Gates of Sitra Abra to walk the Path of the  
Nightside.*

*In the name of the Dragon,  
Primal Source of All Creation,  
I invoke Venus Illegitima, the Goddess of Love and War,  
To come to my temple and manifest!*

*From the temple of roses and swords,  
I call forth Venus Illegitima,  
Dark Goddess of Passion and War,  
Lady of Love and Battle,  
Sacred Prostitute!*

*I summon the beautiful and fearsome Queen of A'arab Zaraq,  
The beloved of the gods,  
Lover of all!*

*Come to me with doves and ravens,  
 Fill me with love and passion which creates and sustains all life,  
 Ignite rage and fury within my heart,  
 And teach me how to conquer and seduce the world,  
 So that I may walk victorious and untamed,  
 Invincible in the mastery of war,  
 And unsurpassed in the arts of love!  
 I call the mistress of the pleasures of the flesh,  
 And the leader of armies, who arrives on the wings of terror!  
 Come with the spear and the sword,  
 Arise from the Shells of Sitra Abra,  
 And fill the whole world with your terrible doom and your sweet  
 delights!  
 Incite the rage of battle and fill me with your passion and strength!  
 Instruct me in the secrets of the Way of the Lover!  
 Dark Lady of life and death,  
 Hear my calling and come to me through the gates of the night!*

4. Take the chalice into your both hands and visualize the Current of the Qlipha flowing into it as sparks of green and copper energy. Raise it and speak the words:

*In Nomine Draconis!  
 Ho Drakon Ho Megas!*

5. Drink the Sacrament and feel how the feminine Current of A'arab Zaraq flows through your body, opening you to the energies of the Qlipha and allowing for communion with the Dark Venus. Hold the chalice until you feel united with the sensual Current of the goddess. She is the Lady of the Twilight, for she walks in between light and darkness, day and night, the astral and the solar realms, guiding the Initiate toward the gate of the Black Sun, the sun of Thagirion. While Baal tests and put us through the harsh ordeals of A'arab Zaraq, she opens the way for us to travel further into the Nightside. She tempts and seduces the Initiate, awakening and feeding the desire to walk further, to keep

going, to never stop on the path. You can experience the gentle side of her Current, but you can also be faced with her unbridled passions in all their extremes. Be prepared for all aspects of this gnosis. Visualize yourself as the lady of A'arab Zaraq, or envision that you merge with her essence, e.g. through sexual act. The vision will come to you in a natural way, inspired by the energies of her Current, so do not force anything. You can then sit or lie down and let the visions flow freely. Take as much time as you need for this working, record your visions, thoughts, emotions, and other manifestations of the goddess, and close the ritual with the words:

*And so it is done!*

If you want to contact the goddess through dreams, bring the visions you have just experienced into your mind once again and focus on the wish to continue the journey into her astral realm. Meditate on her sigil, name, design a special mantra or invocation, use incense or music to get yourself into a light trance, or use other dream techniques that you have found useful thus far. Dreams inspired by the Dark Venus can be erotic and sensual, but they will also contain many hidden symbols and allegories, so pay attention to all that you see. She can make you feel drowsy and distracted, and you will easily forget what you have seen in your dreams, so record them immediately after waking up. On the other hand, she can raise your sexual energy to a heightened level and keep you awake at night. Do not fight it. Let her energies guide you through labyrinths of your passions and obsessions, which will manifest both in your dreaming and waking life, in positive and negative sense, but stay calm and keep working with her until you feel fully balanced and ready to proceed to the workings of the next Qlipha. Be patient in your work, and do not jump into rites of Thagirion until you absorb all her lessons and fully integrate yourself with the energies of A'arab Zaraq. Remember that she is the lady of both life and death, the initiatrix of the path of

sacrifice and resurrection, teaching us that only by death and self-resurrection can we enter the gate of the Black Sun.



## INVOCATION OF BAAL & THE DARK VENUS

This working invokes the energies of both Baal and Venus *Illegitima* through conjoined aspects of the masculine and the feminine Currents of A'arab Zaraq. The procedure here is similar as in the previous workings, but this time you perform both invocations and seek union with both Qliphothic rulers. For this working you will need the Sacrament representing the transforming elixir containing their conjoined energies—this can be alcohol of golden color, such as e.g. mead. Pour it into the chalice and put it on the altar. You may also decorate the altar with symbols and images of Baal and Venus.

1. Stand or sit in a comfortable position. Place the sigils of both Qliphothic rulers and the sigil of A'arab Zaraq in front of you. The sigil of the Qlipha is provided in *Qliphothic Meditations*. Light the candles and burn some incense (the recommended choice is Sandalwood and Rose for Venus and Musk for Baal). Anoint the sigil of the Qlipha with blood and focus on it, chanting the mantra composed of the calling words from the previous workings:

*Lord of War and Lady of the Twilight,  
Baal and Venus Illegitima,  
Guide me on the Path of the Warrior and Way of the Lover!*

2. Envision the sigil shining with golden energy of the conjoined Currents of A'arab Zaraq, pulsating and coming alive. Feel your body being charged with the energy flowing through the sigil, vibrating and filling you with the essence of the Qlipha. Feel how the atmosphere in your ritual space thickens and when you feel ready to perform the ritual, begin the invocations: first that of

Baal, then the invocation of Venus *Illegitima*. If you do not have the sigil of A'arab Zaraq, simply focus on the sigils of the god and the goddess respectively.

3. When you finish the words of both invocations, drink the Sacrament from the chalice, now charged with the energies of both Qliphothic rulers. Sit or lie down, and open yourself for the energies manifesting in your ritual space and in your consciousness. *See* and *feel* the energies of Baal and the Dark Venus flowing through your body and manifesting through your inner mind, and open yourself to whatever may come.
4. Close the working with the words:

*And so it is done!  
Ho Drakon Ho Megas!*



## EVOCATION OF BAAL

In this practice we will use the black mirror. Another option is to use both the black mirror and a normal one, and place them facing each other so that you can watch the summoned energies manifesting not in the mirrors themselves, but in the space between them. Combined with thick incense smoke and dim candlelight, this practice gives interesting results in regard to manifestation of astral spirits and thought-forms. I will describe here the black mirror evocation, but I also encourage the reader to experiment with both methods.

The black mirror is a traditional scrying tool that comes useful in most operations of black magic, the Qliphoth, and other forms of evocation. If you are not familiar with methods of making such a scrying tool, you will easily find them both online and in many books and occults texts. Suffice to say, the “mirror” is a black, opaque surface, big enough for you to gaze into comfortably. It can be framed and adorned with symbols of your personal patron gods and spirits,

or certain symbolism connected with the path of the Nightside, such as pentagrams, tridents, etc., or it can be plain and blank. This is up to you. You can make it square or round. Usually, the only thing you need to do is paint a smooth surface black, and you can start using it as a scrying tool. The most important is to follow your intuition while preparing your ritual tools. And thus, if you like to have your ritual items fancy, decorated, or ornamented, feel free to do same with your black mirror. If you feel it should be consecrated, perform a special ceremony before employing it in your ritual work. Of course, if you already have a black mirror and have been working with it successfully, feel free to use it in this practice, there is no need to make a new one.

1. Place the mirror in front of you, with two lit candles, one on the left and the other on the right side. The candles in the rites of Baal can be red, gold, or black. Burn some incense on the charcoal. Take a few deep breaths to relax and clear your mind. The procedure is very similar as in the case of other evocations, probably even simpler and easier to focus on. Again, you will need the sigil of the god. Place it in front of you or hold it in your hand. Anoint it with your blood and start gazing into it until you see it glow, flash, and come alive. When you feel that your senses are attuned to the energies of the astral plane, move your gaze to the black mirror and envision the sigil on its surface. Imagine that the mirror is a gateway connecting your temple with the realm of Baal on the astral plane, the portal to the energies of A'arab Zaraq. This Current comes with flashes of lightning and sparks of golden fire. You can also experience tangible phenomena in the temple, such as the candle flames growing and flickering, the smell of the sea in the air, the sound of thunder or wings flapping somewhere around you. If anything like this happens, do not get distracted and keep your focus on the mirror. To empower the work you can vibrate or chant the opening formula "Zazas Zazas Nasatanada Zazas."

2. When you feel that the gate has been opened and is ready to receive the vision of Baal, speak the following words of calling:

*Lord Baal, mighty god of war and bloodshed, I call you from the stormy waters of A'arab Zaraq. Reveal your presence to me and manifest through this mirror gate. Teach me the secrets of the Warrior and the Raven, and show me how to make myself unconquered and invincible on the path of the night. In the name of the Dragon and by the blood of the Dragon, I welcome you in my temple to manifest!*

Again, you can personalize this calling accordingly to the intent of the ritual. As usual, the words above are aimed at summoning Baal as the lord of A'arab Zaraq for the purpose of learning about his powers and the mysteries of the Qlipha.

3. After you speak the words of calling, or perhaps while speaking them, you should begin to see energies in the mirror crystallize into the figure or face of the god. If you only see the astral mist, visualize that it forms into the shape of Baal. If you are using two mirrors, gaze into the space between them and envision the god taking form in the incense smoke, his image reflected both in the black mirror and in the normal one. This energy may feel electric, and you can even see sparks of light flashing and discharging around you. You may also feel agitated, as if this electric Current was flowing through your body. In the most intense manifestations, you may feel as if you were in the center of a violent storm and hear the voice of Baal like a thunder roaring across the blackened sky.
4. Whatever form this communication takes, focus on the presence of Baal and greet him. Ask your questions and listen to his answers. If you are not a visual person, close your eyes and let him speak to you within your inner mind. When you feel that it is time to close the ritual, thank the god for his presence, blow out



the candles, visualize that the mirror gate closes as well, and return to your mundane consciousness.



## EVOCATION OF VENUS ILLEGITIMA

Here we will use the same procedure, but a different kind of mirror. Instead of the black mirror, we will use a copper one, related to the symbolism of Venus. The copper mirror is made in the same way as the traditional black mirror—it can be framed, ornamented with magical symbols, round or square, etc. The material, however, is different. Ideally, you should make it from a smooth piece of thick copper tin, cut to the desired size. If it is not possible, you can simply paint a smooth surface in copper color, but my advice is to look around for the genuine material. Copper is an ancient metal, and in antiquity it served as material for weapons, helmets, and shields. It is the metal of Venus, and in traditional ceremonial magic mirrors to contact Venus were made of copper as it was believed that it is the most perfect medium for her energies. Because of these associations, a mirror made of copper already has magical qualities and empowers all kinds of rituals dedicated to the goddess. It is connected with fluids and Currents connected with the element of water. As the metal of Venus, it is also an excellent medium for all kinds of sexual Currents and operations of sex magic. Here we will use it to contact Venus *Illegitima* in her aspect of the lady of A'arab Zaraq, in a similar way as we worked with Baal in the previous ritual.

Follow the same procedure as before—prepare the mirror, place it in front of you between two lit candles, and burn some incense. The candles in the rites of Venus are usually gold, copper, or green. Take a few deep breaths to relax and clear your mind. Take the sigil of the goddess into your hand or place it in front of you. Anoint it with your blood and start gazing into it until you see it shine and come alive. Then move your gaze to the copper mirror and envision the

sigil on its surface, also flashing and glowing. Imagine that the mirror is a gateway connecting your room with the astral temple of Venus in the realm of A'arab Zaraq. At the same time, to empower the work, vibrate or chant the opening formula “Zazas Zazas Nasatanada Zazas.”

The Current of the Dark Venus manifests with flashes of lightning and the roaring of thunder, like the Current of Baal, but it also comes with the brilliance of color, ranging from green and blue to purple and red. It is watery, fluid, sensual, and erotic, surrounding you with thick astral mist and clouding your physical senses. If you are not a visual person, you may not see all these beautiful signs of the goddess arriving in your temple, but you may still catch glimpses of her characteristic blue-green energy with flashes of red and gold. You may also feel her presence in a very tangible, sensual way.

When you feel that the gate has been opened and the mirror is ready to receive the vision of the goddess, speak the following words of calling:

*Dark Venus, lady of lust and passion, goddess of war and battle, I call you through the gates of A'arab Zaraq. Show me your beautiful and fearsome visage in this mirror, and reveal to me the mysteries of love and death. Let me gaze into the dark womb of Sitra Abra! In the name of the Dragon and by the blood of the Dragon, I welcome you in my temple to manifest!*

Again, these words summon the goddess as the lady of A'arab Zaraq, petitioning her for the gnosis of her astral realm. If you evoke her for a different purpose, feel free to personalize this calling accordingly to the intent of the ritual.

Gaze into the mirror as you speak the words and pay attention to how this energy manifests in your temple, eventually crystallizing into the figure or face of the goddess. At first, you will see the rainbow colors of her astral Current, but then the mirror will turn black. This is the sign that you have opened the way to the energies of Ve-

nus *Illegitima*, the dark lady of A'arab Zaraq, and her Current is present in the ritual space. If your psychic senses are attuned to this Current properly, you will see the goddess fully manifested in the mirror. Otherwise, you may only see glimpses of her image. Whatever happens, proceed with the normal procedure of evocation. Greet the goddess, ask your questions, and let her speak to you. Like in the case of other lunar goddesses, you may not receive a clear answer right away, but it will come in the form of metaphors, symbols, and allegories, and perhaps you will receive it at a later time through dreams and unexpected interactions with your environment. Stay open to whatever the goddess has to show you, thank her for her presence, and close the ritual when the communication is over. ★





# Tubal Cain

## *The Maker of Sharp Weapons*

THE third demon-lord of the astral realm of A'arab Zaraq, alongside Baal and Venus *Illegitima*, is Tubal Cain—the Maker of Sharp Weapons. Unlike most of the other Qliphothic rulers, Tubal Cain does not have any sinister attributes in the source literature and he is neither considered a god nor listed in any demonic hierarchies. In the Bible he is mentioned as the son of Lamech and Zilla, and the brother of Naamah. As we already know, Naamah herself is a figure demonized by her associations with Lilith, and as the Lady of the Gate, she is the queen of the lowest Qliphothic realm. They all belong to the lineage of the Serpent as they are descendent from Cain, the first murderer, who himself is regarded as the son of Samael.

Assuming that the reader is familiar with the story of Cain's murder of Abel, which is found in the Bible (*The Book of Genesis*), we will now take a look at the legend of his origin. After Adam and Eve were exiled from the Garden of Eden, Eve gave birth to their first children: Abel and Cain. The origin of Cain, however, is ambiguous, and many early Christian doctrines assumed that Cain was conceived in the union of Eve with the Serpent. Moreover, at the same time Eve was reputedly possessed by Lilith, which makes Cain the son of Satan/the Adversary and Lilith. The Bible itself claims that Cain "was of that wicked one" (1John 3:12), while Abel was the righteous

son of Adam. They were both farmers, and they both made offerings to God from the fruits of their labor: "Cain brought of the fruit of the ground an offering unto the Lord. And Abel, he also brought of the firstlings of his flock and of the fat thereof." (*Genesis* 4:3-4) The rest of the story is well known—God accepts the offering of Abel and spurns the gift of Cain, for which Cain kills his brother when they both go out to the fields. Eventually, Cain gets cursed and banished from the land. He wanders across the earth in eternal exile, being unable to die or rest from the weariness of his fate. God also sets a mark upon him, which from now on becomes the mark of his descendants, the infamous "Mark of the Devil," distinguishing them from descendants of Adam—the children of Cain are the children of the Serpent, the sons of Adam are the sons of man.

The legend has it that after Abel's death and Cain's exile, Adam once again approached his wife and she gave birth to a son whom they named Seth. Since that time mankind has been divided into the bloodline of Cain (the son of the Serpent) and the bloodline of Adam (the son of God), which was continued by Seth and his descendants. At this point it is worth noting that although Cain was the firstborn son of Eve, he and Abel were conceived at the same time, from Samael's semen mixed with Adam's. The only difference was that Cain inherited the qualities of the Serpent, while Abel—those of man. It was only the birth of Seth that marked the establishment of a bloodline uncontaminated by the Serpent's semen—the true "sons of man."

Here, however, we are interested in the lineage of the Serpent. According to the Bible, Cain had numerous offspring. His first son was Enoch, and when Cain founded his first city, he named it after his firstborn. Enoch was the father of Irad, Irad begat Mehujael, Mehujael begat Mehusael, and Mehusael begat Lamech. Lamech had two wives—Adah gave birth to Jabal, the pre-father of nomads and shepherds, and to Jubal, the inventor of music and arts. His second wife, Zillah, gave birth to Naamah and Tubal-Cain, the pre-

cursor of all blacksmiths and inventor of all tools of brass and iron. Thus, we arrive at the part of the story that bears the greatest significance to our study.

Among Cain's descendants were creators of all civilizations on the earth—founders of cities and inventors of the crafts. Since they were denied the entrance to the Garden of Eden, by their work they tried to establish their own "paradise," where they could shape and create their own world. This is often explained as an attempt of the Serpent's bloodline to replace God, which serves as another interpretation of the roots of the Left Hand Path. The Cainites (the name referring to the descendants and followers of Cain) soon created their own civilization which is represented by the three sons of Lamech: Tubal-Cain (crafts), Jubal (music and arts), and Jabal (agriculture).

Thus, the descendants of Cain established a bloodline whose members were founders of the most important domains, both material (craftsmanship and production of food), as well as spiritual (music, poetry, etc.). Their culture progressed and flourished very fast, as it is said in the Bible: "For the children of this world are in their generation wiser than the children of Light." (*Lucas* 16:8)

Tubal Cain, alternatively spelled Tubal Qayin, or Tubal-Cain, is therefore the patron of blacksmiths, crafts and metal works. He is the forger of all instruments of bronze and iron, the forefather of smiths, and predecessor of chemists. Identified with the Roman god Vulcan or the Greek Hephaestus, he is the maker of weapons and tools of war and destruction. He himself exceeds all men in strength and is expert in martial performance. Finally, he is also an alchemist and holds the secret of transmutation of metals. He was first to discover methods of forging copper, the metal symbolic of Venus, which in ancient times was often used for mirrors, while copper itself was called "the mirror of the goddess." Thus, as a lord of A'arab Zaraq, he is connected with both Baal and Venus—with Baal through his associations with war and weapons of murder and destruction, and with Venus through the art of alchemy and the secret of copper.

The swords, scythes, spears, and other instruments of war that he creates in his forge are the weapons of both Baal and Venus *Illegitima* (in her aspect of the goddess of war and battle).

In rites of A'arab Zaraq Tubal Cain appears as the Father of War and the Maker of Sharp Weapons. He comes as a strong and muscular man with black hair, often holding the blacksmith's hammer and tongs, resembling Vulcan and Hephaestus. He is seen in caves, inside volcanoes, or in his forge, always near fire and burning lava. As the brother of Naamah, the demonic goddess of Malkuth/Lilith, he has connection to the earth and its treasures—gemstones, minerals, metals, etc. This connection to chthonic regions is also seen in some of his manifestations, where he appears as the god of blacksmiths, lame and standing beside his anvil. This lameness can be interpreted in many ways. One interpretation explains that in the old times blacksmiths were so important to their community that they were deliberately injured so that they would stay in the village and never leave. On the other hand, lameness may have sinister associations, pointing at the connection to the underworld and demonic forces—the art of metallurgy is the craft invented by inhabitants of chthonic regions, the Devil and other beings that have hooves instead of legs and thus cannot walk upon the earth like a man. In folklore of many countries the Devil would dress up like a man, but he would always be recognized by his limping. This association of Tubal Cain with the Devil is not encountered in the source literature, but in the rites of A'arab Zaraq he sometimes sheds his human form and appears in his chthonic manifestation—with horns and hooves, and sometimes with a skull instead of the head.

This horned form of Tubal Cain is sometimes identified with Azazel and believed to be an aspect of the Horned God of witchcraft. Azazel himself is portrayed as a demonic being, often with goat horns and the hairy body of a satyr. Originally, however, he was one of the fallen angels mentioned in the *Books of Enoch*, who descended from heaven to fornicate with the daughters of man. Apart from the

decent of the angels, the legend also tells about knowledge and crafts that they brought to the earth with them. According to the story, Azazel showed men how to make weapons, shields, and breastplates. He taught them the knowledge of metals and the art of working them. He revealed how to make jewelry and ornaments, the use of antimony and the beautifying of the eyelids, and all kinds of costly stones and all coloring tinctures. This was the beginning of all crafts and the origin of alchemy, as he also taught people the art of transmutation and revealed the secrets of fire. It is interesting to note that Tubal Cain, even though he is not identical with Azazel himself, belongs to the line of his descendants. As the legend has it, the angels conceived children with mortal women, giant beings known as the Nephilim, who also begot offspring, thus initiating a bloodline of half-divine half-mortal creatures. Depending on a source, Tubal Cain and his sister Naamah are believed to be either part of the generation that coupled with the angels or the children of the Nephilim. The latter theory would place the lord of A'arab Zaraq and the lady of Malkuth/Lilith among the descendants of Azazel, even though it is usually believed that it was Naamah and the other daughters of Lilith that seduced Azazel and caused the fall of the angels. Regardless which of these stories we choose as a point of reference, Tubal Cain's connection to Azazel is often encountered through his manifestations, both as a horned being and the handler of divine heat.

Nigel Jackson in his *Masks of Misrule* identifies Tubal Cain with Azazel, presenting them both as “fireworkers” and the masters of inner fire. Here we can also see connection to Kundalini, the Serpent Fire in the Draconian Tradition, but let us first take a look at Tubal Cain's associations with witchcraft. In this sense, Azazel is seen as his alter-ego, as they both are gods of divine fire, the spark of divinity that links man with the gods. Azazel/Tubal Qayin is thus the “Coal-Black Smith” who holds the secrets of divine heat, magical skills, and witch-fire. He is also the first Horseman and the patron of the secret societies of horsemen, blacksmiths, and shepherds—the Lord of Horsemen and the Master of Beasts, both titles being at-

tributed to the Horned God of witchcraft. For more information on this subject, however, I refer the reader to *Masks of Misrule*, while here we will focus on the role of Tubal Cain as the molder of divine fire.

His fire is the heat of the underworld, which suggests that we are dealing here with inner fire, the heat within, or Kundalini. As a divine blacksmith, he forges weapons of war. As a divine alchemist, he forges the Initiate in the primal fire, the Fire of the Dragon. His craft is that of melting and forging anew, the power of molding and transmutation. From the perspective of A'arab Zaraq, this can be interpreted as the ordeal in which the Initiate learns to use one's inner fire as a weapon. We have already spoken about the Path of the Warrior initiated by Baal. Without Tubal Cain's "sharp weapons" this path would not be possible. The Path of the Warrior begins in the realm of A'arab Zaraq and is completed through the initiatory ordeals of Golachab. In the realm of the Raven of Dispersion we learn to handle the fire and make weapons—this is taught by Tubal Cain. In the sphere of the Burning One we ourselves become the fire and the sword—this is the gnosis of Asmodeus and Nemesis, the main ruling forces of Golachab. This, however, will be discussed in detail in the further chapters of this book.



### The Sigil of Tubal Cain



The sigil of Tubal Cain displays his role as the Maker of Sharp Weapons and the first blacksmith/chemist. It is composed of blacksmith's tongs and blades—tools of craft and weapons of war. The skull in the central part of the sigil is symbolic of his demonic lineage and refers to the bloodline of Cain, the first murderer. It also shows that we are dealing here with the Father of War, whose weapons take a heavy toll of human life. The pentagram represents his connection to Azazel, the fallen angel and the father of all sin on the earth. Its upper part is symbolic of the goat's horns, which are the emblem of Azazel. Finally, the flame represents the Fire of Tubal Cain, the tool of transformation that is characteristic of both the blacksmith and the alchemist—the fire in the forge and the inner fire that powers up the path of initiation. The sigil should be painted in red color on a golden background.



## INVOCATION

Apart from your normal ritual tools, you can also use in this practice items related to the symbolism of Tubal Cain. These can be the tools of his craft—blacksmith's tongs and hammer, pieces of bronze and iron, sharp weapons, etc. You can light more candles to honor his connection to divine fire or simply perform this working outdoors by a bonfire. You can also include objects symbolic of his connection to Azazel, e.g. goat horns, goat skulls, the picture or statue of Azazel, and so on. I personally recommend performing this working outdoors in a quiet place where you can be undisturbed, within a circle of skulls (these do not have to be real skulls, you can use replicas, or these can be animal skulls) and swords, daggers, or knives. In this case, you should only have one small source of fire with you inside the circle, such a candle, lantern, or torch. You can also have a small bonfire—this actually depends on the weather. You can use a small candle, but if you shiver with cold throughout the ritual, you may find it hard to establish connection with the energies of the Lord of Fire, so plan the working accordingly to the conditions.

1. Begin this working like the other invocations. Sit down in the circle and put the sigil in front of you. Anoint it with your blood and start gazing into the image, visualizing that it becomes a living gateway to the astral Current of A'arab Zaraq. Envision it burn fiercely with fire, connecting you with the fiery forge of Tubal Cain. Focus your attention on your Third Eye and feel how it pierces barriers between the worlds, and you can gaze straight into the dark realm of the demon-god. Send the intent of the ritual through the gate and feel Tubal Cain answering your call, his presence within your ritual space, enveloping you with his energy and awaiting invitation to enter your consciousness. If you use incense in your work, the recommended choice for this practice is Musk.

At the same time chant the following calling:

*Tubal Cain, Maker of Sharp Weapons, teach me the mysteries of the primal fire!*

2. When you feel ready for communion with the Master of the Primal Fire, begin the actual invocation. While standing or still sitting in the circle, envision yourself in the center of the burning eleven-pointed star of the Qliphoth, in the Cave of Lilith, and with the ritual blade draw the symbol of the trident in the air. Apart from its associations with Lucifer and the path of the Qliphoth, the trident is also one of the weapons forged in Tubal Cain's workshop, and thus it has a special significance in this practice.
3. Focus for a while on the symbol and envision it burn with the fierce red and golden essence of the primal fire. Then speak the following words of invocation:

*With the Trident of Lucifer in the Black Womb of Lilith,  
I, (your magical name), ignite the Ascending Flame in my soul,  
And I open the Gates of Sitra Ahra to walk the Path of the  
Nightside.*

*In the name of the Dragon,  
Primal Source of All Creation,  
I invoke Tubal Cain, the Maker of Sharp Weapons,  
To come to my temple and manifest!*

*From the Forge of the Underworld,  
I call forth Tubal Cain,  
Master of the Primal Fire,  
Divine Blacksmith,  
The horned god of all creation and all destruction!  
I summon the son of Zillah and Lamech,  
Brother of Naamah, the Lady of the Gate,  
Father of War!  
Arise from the bowels of the earth,*

*Emerge from volcanic depths and dark caverns,  
 And teach me the secrets of the ancient crafts!  
 Fireworker and Metal-Shaper,  
 Open the way to your workshop,  
 Show me the mysteries of divine fire,  
 And let me harness the Serpent Force within!  
 Strong-handed craftsman and invincible warrior,  
 Guide me on the way of the hammer and the sword,  
 So that I may walk my path in triumph and victory,  
 Cleansed and forged in your Eternal Flame!  
 Father of invention and technology,  
 Show me how to destroy and create the world  
 By the power of sacred heat and the craft of shaping.  
 Tubal-Azazel-Qayin,  
 Come to me with your tools and your weapons,  
 Teach me the art of transmutation,  
 And reveal to me secrets of your primal alchemy!  
 In Nomine Draconis!  
 Ho Drakon Ho Megas!*

4. When you finish the words of invocation, focus on the energies of Tubal Cain's fiery Current manifesting around you. Imagine them as fiery sparks and visualize that they enter your body through the skin and with the air you breathe in. Envision yourself burning inside and outside—feel the fiery stream of force flowing through your body and tongues of flame on your skin. Then focus on your Third Eye again. Visualize the stream of fire flowing into it and feel how it bursts in flaming explosion. For a moment everything around you disappears, destroyed by the primal fire from the heart of Tubal Cain's forge. And then envision yourself as the Maker of Sharp Weapons holding the burning trident in your hand. Let this consciousness override your senses and your mundane consciousness. Let him speak to you through your inner mind, shaping your visions, delivering messages, and awakening his essence within you. Open yourself to whatever he

will choose to show you. When you feel ready to finish the working, close the ritual and return to your normal consciousness. Again, do not forget to keep record of all that you have experienced. You may also continue working with him through dream magic—feel free to use your favorite techniques for that. At this point of the path you should already be familiar with methods of dream work.

Tubal Cain's energy is hot and dynamic. It brings forth visions of ancient times, forgotten battles, lost cities, etc. It is also sexual in a fierce, masculine way. On the mundane level it may trigger violent urges and a lot of aggression, so be careful about your interactions with other people as it may result in conflicts and fights. Sometimes these issues will not be possible to avoid, and you will have to use Tubal Cain's "sharp weapons" to sever your links to certain people and situations. Let it happen—this is how the primal fire of the god works in your life. It is both creative and destructive. It will cleanse you and clear the way for you, which may require certain acts of destruction and sacrifice, but it will also forge and empower you on the path, making you strong and determined. The energy of Tubal Cain greatly helps in the initiatory process of A'arab Zaraq, as it complements the initiations of Baal and Venus *Illegitima*, empowering the Initiate and strengthening the inner fire so that the practitioner can withstand the harsh ordeals of the Qlipha and harness its powers.



## EVOCATION

Tubal Cain can be contacted through the same medium as the other ruling forces of A'arab Zaraq—you can work with him through the black mirror, like with Baal, or by using the copper mirror, like in the workings of Venus. However, you can also go a step further and make a special scrying mirror for this work. Since Tubal Cain is associated with such metals as bronze or iron, they can also be used as



material for his scrying mirror. Framed and polished, they can make beautiful scrying tools, which can be used to channel the energies of Tubal Cain and to contact other gods and spirits connected with the domain of war and bloodshed.

The manner of work is here the same as in other kinds of evocation through a scrying mirror. The only difference is that you can use more fire and light in the temple, to honor his role as the Master of the Primal Fire. You can also perform this working outdoors and use torches to provide light within your ritual space. An ideal location for this practice would be a cave. This, however, is up to you, and you are free to experiment with various kinds of scrying mirrors and sources of light on your own.

1. Begin this working like the other similar practices—light the candles, burn some incense, place the scrying mirror in front of you, and begin to gaze into the sigil of the demon-god. As usual, anoint it with your blood and focus your attention on the image until you see it come alive and morph into a living gateway for the energies of the Other Side. At the same time relax, clear your mind, and leave the mundane reality behind. See the sigil burn with the primal fire of Tubal Cain and feel his Current flowing through it, enveloping around you in the form of dense, hot energy. Breathe deeply and feel how with each breath this fire enters your body, transforming your senses and adjusting your consciousness to the frequencies of A'arab Zaraq. Then move your gaze to the scrying mirror, envision the sigil on its surface, and vibrate or chant the words "Zazas Zazas Nasatanada Zazas" to activate the mirror as a gateway between the physical world and the astral plane. See sparks of fire appearing in the mirror, which is the sign that the gate has been opened and is ready to receive the vision of the demon-god.
2. When you feel ready to communicate with him, speak the following words of calling:

*Tubal Cain, Master of the Primal Fire, I call you through bronze and iron, the sword and the flame. Open for me the way to your sacred forge and let me gaze into the heart of your divine fire. Teach me the ways of the ancients! Through mirrors and sharp weapons, I summon you to reveal your presence to me! In the name of the Dragon and by the blood of the Dragon, I welcome you in my temple to manifest!*

3. Feel free to personalize this calling and adjust it to your intent. When you see the energy of Tubal Cain crystallizing into the figure or face of the demon-god, greet him, ask him your questions, and let him speak to you. Thank him for his presence and/or give him a token of gratitude. Then close the working, visualizing that the mirror gate closes as well and return to your normal consciousness.

Tubal Cain is an excellent teacher of spiritual warfare, and he will guide you toward victory in various life battles and conflicts by providing you with "weapons" and showing how to use your inner fire in fighting personal issues and obstacles. He is not a warrior or avenging god, so there is no sense in calling him for this purpose. He will, however, instruct you in the art of using the inner fire as a weapon of Will and a tool of self-transformation. His domain is personal alchemy and you can call him, for instance, in situations that require you to confront certain obstacles or barriers, be it things, people, or events. He will then provide you with tools necessary to deal with these situations, but he will not resolve them for you. In this case, it is recommended to work with the "weapons" of Tubal Cain to sever the ties that bind you with what you want to deal with, the "armor" of Baal to protect you from harm and provide energy for the "battle," and the binding force of Venus to use the final outcome to your advantage. Thus, apart from working with the three ruling deities of A'arab Zaraq separately, you can also bind these forces together and direct them toward a personal goal. Feel free to experi-

ment with this idea and develop this work further through your personal practice. ★





# Belphegor

## *The Lord of the Dead*

**B**ELPHEGOR rules the realm of Thagirion, the Black Sun of the Qliphoth. As a demonic spirit, he is known from a number of old books of magic, where he is described as one of the seven princes of hell. His best known depiction is the image in *Dictionnaire Infernal*, where he is portrayed in the shape of a monstrous, bearded demon with horns and sharply pointed nails. In the Christian tradition he is the demon of Sloth, one of the seven deadly sins, and he seduces man with the vision of wealth, licentiousness, and laziness. In Peter Binsfeld's *Classification of Demons*, which was an influential book among witch-hunters in the 16th century, we encounter the following correspondences between the deadly sins and the seven infernal princes: Lucifer—Pride; Mammon—Greed; Asmodeus—Lust, Leviathan—Envy; Beelzebub—Gluttony; Satan—Wrath; and Belphegor—Sloth. However, like many other Qliphothic demon-lords, Belphegor was originally an ancient god, and his name is believed to originate from the Assyrian *Baal-Peor*, “Lord of Peor,” which refers to a mountain on which the Moabites worshipped him as a sun god. In this sense, Belphegor can be associated with such ancient deities as e.g. the Mesopotamian god Shamash. His connection with the sun is also one of the reasons why he came to be identified with the solar realm on the Qabalistic Tree, but there is more to it, which will be discussed later in this chapter. As the dark counter-

part of Tiphereth, the Sun of the Dayside, Thagirion acts as the Sun of the Nightside, or the Sun Within. Both are the first realms on the solar plane, and both are recognized as the heart of the Tree—Tiphereth on the Tree of Life and Thagirion on the Tree of Death. While Tiphereth represents harmony and beauty, Thagirion stands for chaos and strife. It is the realm of the dead and the garden of sorrow and melancholy. In the sphere of Tiphereth we find Cosmic Balance and Integrity, and in the realm of Thagirion we are faced with the disintegrating forces of the Disputer. While Tiphereth represents the concept of the Savior, or Messiah, identified e.g. with Christ, Thagirion is symbolic of the Adversary and associated with the Antichrist, or the apocalyptic Beast 666—the image of the conjoined forces of Lilith and Samael/Lucifer.

The concept of the Antichrist in the realm of Thagirion is typified by Sorath, the Demon of the Sun, and for more information on this entity and its role in the initiatory process of the Qliphoth I refer the reader to my *Liber Thagirion*, where it is discussed in detail. Here, however, we will focus on the demon-lord of Thagirion and his Qliphothic powers and manifestations. Belphegor is called the Lord of the Dead, or the Lord of the Opening (or Lord of the Gap). In demonology he is a spirit of wealth and treasures, who can grant riches and the power of discovery and ingenious invention. As the Lord of the Dead (not to be mistaken for a lord of death, as his domain is not the end of life, but its continuity in the afterlife), he is a demon of sorrow and the guardian of the garden of shadows—the place of hopelessness and despair. He is the king of “Those Who Bellow Grief and Tears,” and he presides over the Underworld and the realm of the dead. While in Tiphereth this concept is manifested as the bright Elysium, where discarnate souls live a happy and blessed life, the kingdom of Belphegor it is a gloomy and dreadful place, corresponding to the concept of Tartarus, the realm of torment and suffering. Tartarus in Greek mythology was also a deity, a primordial being pre-existing all creation, and it was believed that it was Tartarus that gave birth to cosmos and light. This myth corre-

sponds to the concept of the Black Sun, which can be viewed both as a realm on the initiatory map of the Nightside and a living, transforming force, typifying the image of the Adversary.

In the Bible, Belphegor is described as a god of heresy, the object of idolatry among the Moabites. He was associated with licentiousness and reputedly worshipped by orgies and rites of adultery and fornication. His depictions were those of a phallic being, sometimes depicted with a phallus in his mouth. This image was adopted by medieval demonologists, who attributed to Belphegor the domain of lust and sexual depravation and presented him as an obscene demon of fornication and the enemy of happy marriages. These associations are also connected with the conviction that Belphegor appears in the form of a beautiful and seductive maiden. Indeed, in this shape he often manifests to practitioners who approach him for the first time or who are not aware of his true appearance, in order to tempt and seduce them so that they would enter his realm of shadows. The female disguise of Belphegor is young and playful, with milk-white skin and red hair. Her dress is red and she is lively and teasing, frivolous and provocative, embodying the joy and excitement of the path that is normally associated with Tiphereth. But once the Initiate follows her into the garden of shadows, her disguise changes and her true face is revealed. Her hair turns black, and then grey, devoid of color and radiance. Her skin becomes pale and sick-looking, like the skin of a corpse. Her dress morphs into a tattered rag of an old hag, and she herself becomes a ghastly wraith. Finally, the bright, sunny scenery in which she is normally encountered changes into a burial ground, grey and devoid of light—the true kingdom of Belphegor. This, however, is only one of many faces of this Qliphothic demon-lord, and it depends on the nature of an individual initiatory ordeal which of them is shown to the practitioner in a particular stage of the path.

The most important function of Belphegor in the initiatory process of the Qliphoth is his role of “the Lord of the Opening.” As the

demon-god of Thagirion, he opens for the Initiate the way to the further realms of the Tree, assisting in the passage through dark labyrinths of the Black Sun. To make this passage possible the Initiate has to fully absorb the consciousness of the Adversary and become the Lord of the Black Sun oneself—the powerful and integrated manifestation of the conjoined principles of the entire Tree, both in its bright and dark aspect. This integrated consciousness is typified by the Daimon, manifestation of the Higher Self, known in the Draconian Tradition as the image of conjoined concepts of the Holy Guardian Angel and the Shadow, or the Beast 666 (CHIVA). Only by uniting these opposing principles can we achieve the knowledge and understanding of the heart of the Tree and move forward on the path, continuing our initiatory journey into the Nightside.

The gnosis of the Lord of the Opening is that the sun on the Qabalistic Tree is not only the heart of the universe but also the bridge and the mediating force between all worlds and dimensions—the upper and the lower. Below the solar sphere are those of the Earth, Moon, Mercury and Venus, and above—those of Mars, Jupiter, Saturn, Neptune, and Pluto. It is therefore the crossing point of realms and pathways of the Dayside as well as the center of the Void. Here, in the heart of the Tree, the Initiate is born anew from the astral womb of Lunar Goddess as the Daimon, and has to become the Adversary in order to progress further on the path. The ordeal of the Black Sun is that of all-consuming Illumination, where all goals, views and aspirations are reevaluated and reaffirmed. What is no longer needed is left behind, and what is vital to the growth is empowered and becomes an integral part in the new stage of the path. The Lord of the Opening is the guardian and initiator of this process. He overlooks the astral plane, watching the Initiates in their pursuit of Illumination, and provides balance to the forces of Golachab (the Burning One) and Gha'agsheblah (the Smiter), the other Qliphothic realms in the solar sphere of the Tree, preparing us for the journey through the Abyss. Those who fail this ordeal become

trapped in Belphegor's garden of shadows, forever wandering through labyrinths of despair and sorrow and successively devoured by the disintegrating force of the Black Sun.

The title of the Lord of the Opening itself is derived from legends of Mount Peor, where Belphegor was reputedly worshipped as a phallic sun god. The name Pe'or is sometimes associated with the Hebrew words for “open,” “mouth,” and “bowels,” or “opening” in general. This can be interpreted in several different ways. One of the meanings refers to impurity represented by this demon-god, and it was sometimes believed that he had to be worshipped on a toilet, with offerings of excrements. Another meaning explains that Belphegor was originally worshipped in caves, and offerings brought to him were thrown through an air hole, and therefore the title of the Lord of the Opening is derived from “crevice” or “split.” His manifestations as the lord of Thagirion, however, offer a different interpretation. In rites of invocation he often appears as a huge statue, grey and resembling a rock, with an open mouth revealing the entrance to a tunnel. There is also a bright light coming out of the tunnel, pale and fading with each step. This motif of the body of the god as a passageway into the Qliphoth is not unknown, as we have already encountered it in the workings of the astral plane, where the entrance to Sitra Ahra was through the vulva of the Dark Goddess. Here, on the solar plane, it is no longer the body of the goddess, though, and we enter the realm of the Black Sun through the gullet of its demon-lord. Another possible vision is seeing the tunnel to Belphegor's garden of shadows as his phallus, which refers to his ancient cults and sexual associations. Also, Belphegor's energy is often experienced as entering the body of the practitioner through the mouth, which is quite different from the manner of communion with the astral feminine Currents. The key concept in this work is “an opening,” a crack, or a crevice, related to Belphegor's role of the Lord of the Opening, inspiring the idea that his realm and his energy can be accessed through various “openings,” which has a very broad meaning, connected to exploration and communion with his essence

on the solar plane, as well as evoking him through cracked vessels. Further in this chapter we will discuss the idea of evocation through a cracked vessel and I will describe a method of summoning the demon-god of Thagirion as the Lord of the Opening.

In rites of both invocation and evocation you can experience the energy of the demon-god as cold and dark, bringing forth associations with the Black Dragon and the death aspects of the Kundalini force. The sigil itself can be seen as changing into places and landscapes, morphing into the Black Sun or the Dragon's Eye, with sharp rays coming out of it. There are beams and threads of light shining through cracks and openings, sometimes pale and bright, other times dark and glowing with ghastly white energy. These threads connect the realm of Belphegor, the Void, and the Third Eye of the practitioner into a vortex through which you can travel to the Other Side. Death imagery is often present in the visions as well, manifesting as images of cemeteries, burial places, bones and skulls, cups of black poisonous potions, mirrors made of bones, skeletons, bone gardens, etc. Belphegor himself can also be seen as a skeletal lord, reflecting his aspect of the Lord of the Dead.

Visions of Belphegor's garden of shadows are accompanied by the symbolism of Thagirion—there are many images of the Black Sun, black rays, symbols of the eye in the sun, the sun turning into the Dragon's Eye or a vortex of energy, and so on. There are apocalyptic dreams and visions here, too, and you may experience thoughts of death and leaving your life behind, or a part of it, during this work, which is sometimes so intense that it takes the form of obsessions manifesting in your daily reality. Many personal issues are brought here to the light of consciousness, and this stage on the path of the Qliphoth is often the time when many practitioners need a break from their workings in order to deal with these issues. Do not worry if this happens to you, and take as much time as you need to balance the energies before proceeding to the next Qliphothic realm.

## The Sigil of Belphegor



The sigil of Belphegor represents both the Sun of the Dayside and the Sun of the Nightside, conjoined in their destructive aspects, which is symbolized by their sharp and fearsome rays. These rays stand for the demonic nature of the lord of Thagirion as well, and refer to his portrayals as a horned, phallic god of the sun. The skull is symbolic of his title of the Lord of the Dead, and the eye corresponds to the Third Eye in the body of the Initiate, the center of spiritual awareness, which is also connected with the mysteries of the Black Sun as the heart and the central point of the Dark Tree. The eleven-pointed star on the skull's forehead represents the eleven

realms on the path of Qliphothic initiation. The sigil should be painted in black on a golden background, or in gold on black.



## INVOCATION

For this working you will need your normal ritual tools. If you use incense, the recommended choice is Dragon's Blood or Myrrh. To empower the connection with the Lord of the Dead you may also incorporate things related to death and its symbolism—place a vessel filled with graveyard soil on your altar, use graveyard lanterns instead of candles (they can be new, you do not have to take them from a cemetery), bones and skulls, if you have any, and so on. Feel free to follow your intuition while preparing this ritual. You can also put on the altar a statue or picture of Belphegor. The candles used in the ritual should be black and you should be wearing a black hooded robe or another black ritual outfit.

1. Begin this working in the usual manner. Sit in a comfortable position and put the sigil in front of you or hold it in your hand. Anoint it with your blood and see how it becomes charged and activated. Visualize it glowing with the pale-white, ghastly light. It is the light that shines in the realm of the dead, the Valley of Shadows. Envision the sigil as a gate to the realm of the Black Sun, the Garden of Belphegor. Focus your attention on your Third Eye and feel how it pierces barriers between worlds and dimensions. Send the intent of the ritual through the sigil and feel the Lord of the Dead answering your call, his energies flowing through the gate, shaping visions, delivering messages, and revealing glimpses of his dark kingdom.
2. At the same time chant the following mantra:

*Belphegor, Lord of the Dead, lead me through your garden of shadows to the light of the Black Sun!*

3. See the Lord of the Dead standing behind the gate, feel his presence, hear his voice speaking to you, and when you feel ready for communion with his essence, proceed to the actual invocation.
4. Again, visualize yourself in the center of the burning eleven-pointed star of the Qliphoth, in the Cave of Lilith, and with the ritual blade draw the symbol of the trident in the air. Envision it burn with red and golden flames of Lucifer and Lilith, then speak the following words:

*With the Trident of Lucifer in the Black Womb of Lilith,  
I, (your magical name), ignite the Ascending Flame in my soul,  
And I open the Gates of Sitra Abra to walk the Path of the  
Nightside.*

*In the name of the Dragon,  
Primal Source of All Creation,  
I invoke Belphegor, the Lord of the Dead,  
To come to my temple and manifest!*

*From the garden of shadows on the dark side of the sun,  
I summon Belphegor,  
Lord of the Opening,  
Demon of the Gap,  
King of Those Who Bellow Grief and Tears!  
Emerge from the sea of darkness,  
Descend from the mountain of Peor,  
And come through the gates of Thagirion,  
To fill the world with your sorrow and melancholy!  
God of the Black Sun,  
Open for me the way to the underworld of my soul,  
Illuminate my path within,  
So that I may know both darkness and light!  
Spirit of treasures and riches,  
Guide me on the path of thorns and despair,  
To find the Black Diamond in the heart of the night!  
Demon of Sloth,*

*Teach me when to rest and when to move forward,  
So that I may gather my strength for the harsh ordeals of the  
Nightside!*

*Disputer, Adversary, Sower of Discord and Strife,  
Do not let me remain stagnant and blinded by illusions,  
Show me how to pierce through the darkness of ignorance,  
And lead me to the light of understanding!*

*I call you, Belphegor,  
Come to me from the land of the Valley of Shadows!*

*Fiat Nox! Fiat Nox! Fiat Nox!  
Ho Drakon Ho Megas!*

5. When you finish the words of invocation, sit or lie down. You can assume the coffin position for the rest of the working, i.e. lie down with your arms crossed on the chest. This is not necessary, though, and you can also remain standing or sit down in a meditative posture. Focus on your Third Eye. Feel how it opens and receives the vision of Belphegor as the Lord of the Dead—the guardian of the Gate of the Black Sun. Open your mind to whatever may come and let the visions flow freely. Let him speak to you through your inner mind and keep record of all that is revealed during the working itself and afterward. Feel free to use your favorite recording technique.

Belphegor's energy is heavy and suffocating. It can make you feel drowsy, and you may find it hard to stay awake during the working as the full communion with his essence is a deep, heavy, and comatose trance. It will require a lot of focus to perform this ritual successfully and to fully adjust to the dark solar Current of the Black Sun. This manifestation is characteristic of Belphegor as the demon-lord of Thagirion, and in many other workings with him you may experience his energy in a completely different way as he is a being of many faces. Therefore, even if you have worked with him before, my advice is to leave the old methods aside and focus on communion with his Qliphothic aspect, which is unique to the realm of the Black

Sun. Here you may not see him manifesting at all, and you will only see his open mouth, through which you can enter the Gate of the Black Sun—this is the Lord of the Opening. Another possible vision is a skeletal being, ephemeral and floating in the air, that will guide you into his garden of shadows—this is the Lord of the Dead. Perhaps you will also see his female mask—if this happens, simply follow her through the gates of Thagirion and let her guide you through the mysteries of the Qlipha.

The forces of the solar plane are not as easily and naturally accessed through dream work as the god-forms residing in the astral realms, but it is possible as well, and you can use here normal techniques of dream magic and lucid dreaming. At this point, however, your dreaming skills have to be developed at least to a decent degree, or you need to be naturally skilled in dream magic. Dreams inspired by Belphegor and the energies of the Black Sun are dark and dreary, showing visions of the apocalypse and post-apocalyptic landscapes, bringing forth memories of your dead friends and relatives or showing your own death and afterlife. They can be disturbing and frightening, depending on your personal issues and barriers. However, most of these issues should have been resolved through the workings of the astral plane, so if you are still experiencing them now, you should consider going back to the previous work and seeing what you have missed thus far. Dreams and other subconscious messages triggered by the Black Sun usually show the visions of the future, not of the past, which at this point should have been left behind with no regret. You may still have glimpses of the past, though, as Belphegor's garden of shadows is also a realm of sorrow and melancholy, longing for what was lost, feelings of despair and inner emptiness, and so on. It is here, through the force of the Adversary, that we learn how to separate ourselves from all that and move forward on the path.





## EVOCATION

It is recommended to perform this working outdoors, possibly in the mountains or in a rocky area. You need to find a rock with an opening, or crevice, in front of which you can summon the demon-lord and remain undisturbed. It can also be a cave. In this case, you will only need six candles, preferably black, which should be placed in a circle around you, the sigil of Belphegor, and a dagger or another blade that you normally use to draw blood.

If the outdoor ritual is not possible at all, another option is to call the demon-god through a cracked scrying object, e.g. a mirror. I performed this working with the use of a broken mirror with good results, but there are also practitioners who experiment with other cracked objects—made of glass, clay, rock, etc. The concept of the “crevice” is a key term in this practice. I strongly recommend performing this working outdoors as the energy of the lord of Thagirion is tremendous and cannot be focused in a small scrying vessel. It is too vast to manifest in a closed space, and we can only catch glimpses of this force while working this way. If you choose this option, though, you will only need two candles, like in most of similar evocations, and possibly, some incense to empower the working. In the case of the outdoor ritual, incense is not necessary.

1. Whatever method you choose, light the candles and stand or sit down in a comfortable position. Take the sigil of Belphegor into your hand or place it in front of you. As usual, anoint it with your blood and focus on how it comes alive and turns into a living gateway to the Current of the demon-god. Envision it glow with the dim pale light of Belphegor’s garden of shadows and let your senses adjust to the energies flowing through the gateway. At the same time vibrate or chant the mantra “Zazas Zazas Nasatanada Zazas.” When you feel Belphegor’s presence in your ritual space, move your focus to the medium of manifestation and speak the following words of calling:

*By the blood of the Dragon that feeds shadows with the essence of life, I call to you, Belphegor, Lord of the Dead, to open the Shells and bring the flames of Sol Niger into this ritual space. Tear down the veil of illusion that covers the Gate of the Black Sun and show me what I need to see in your garden of sorrow and tears. In the name of the Dragon, I summon you to reveal your presence to me!*

2. Again, feel free to personalize this calling to suit your intent. If you are using a scrying object, start gazing into it, waiting for the face or figure of the demon-god to crystalize into visible manifestation. If you are working outdoors, focus now on the “opening” or “crevice” that serves as the portal for the energies of the demon-god to manifest. In the first case, you may see dense black energy flowing through the mirror, forming into the shape (or shapes) of the lord of Thagirion—he may manifest in several forms at the same time. In the case of the outdoor working, you may see a black ball of energy emerging from the portal, morphing into a swirling sun with black rays, growing and sucking everything like a black hole. You may be drawn into this vortex of energy, or it will simply extend around you, and in this black space you will see the demon-god manifesting as the lord of Thagirion.
3. When this happens, greet him and ask him your questions, and when the communication is over, thank him for his presence and finish the working. Write down any messages you may receive or simply pay attention to all that is revealed, whether directly or in the form of thoughts, insights, observations, etc. Close the ritual and return to your mundane consciousness. ★

By the blood of the Dragon that feeds children with its own milk

the I call to you, Hebrides, Land of the Heroes, Land of the Brave

and from the blood of the Dragon that feeds children with its own milk

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# Asmodeus & Nemesis

*The Destroying God &  
the Lady of Retribution*

ASMODEUS is the ruling demon-lord of Golachab. He is called “the Destroying God,” or “the one adorned with fire,” and Qabalistic sources usually describe him as a demon of lust and impurity. Throughout occult literature he is also known as Asmodai, Ashmedai, Asmodee, Hasmodai, etc. His name is derived from Avestan language, and he is associated with the Middle-Eastern demon of wrath Aēšma-Daēva, where “aēšma” translates to “wrath,” and “daēva” means “demon.” On the Qliphothic path of initiation Asmodeus represents the Lust and Fury of Golachab and the harsh ordeals of torment and temptation that are characteristic of this realm. In demonology he is one of the seven princes of hell and rules the element of fire and the direction of West (or South). In some Talmudic tales he is the main architect of the Temple of Solomon, mentioned among 72 spirits that reputedly worked on its construction. These spirits, bound by King Solomon, are the same demonic beings that are mentioned in *Goetia* and other grimoires of the Solomonic Tradition, such as e.g. *Pseudomonarchia Daemonum*. In *Goe-*

*tia* he is presented as a powerful king who governs seventy-two legions of spirits and teaches a number of sciences, including arithmetic, astronomy, geometry, and all handicrafts. He also makes the sorcerer invincible, bestows the Ring of Virtues, and reveals hidden treasures. This famous grimoire describes him as a demonic being with three heads: the first is like a bull, the second like a man, and the third like a ram. He is depicted as sitting upon an infernal dragon and holding a lance in his hand. He is also believed to have the tail of a serpent and from his mouth issue flames of fire. In a similar way he is described in *Dictionnaire Infernal* by Collin de Plancy. There are also legends in which he is portrayed as the King of the Nine Hells, and if you are interested in this subject, it is discussed in detail in my essay published in *Tree of Qliphoth* anthology by the Temple of Ascending Flame.

The deuterocanonical *Book of Tobit* describes Asmodeus as a spirit of promiscuity who breaks marital vows and incites adultery and debauchery. Accordingly, on the list of the Seven Deadly Sins he represents the vice of Lust and is believed to lure man into acts of sexual depravation. He himself is an offspring of adultery and fornication, described in Qabalistic sources as the son of King David and Agrat Bat Mahlat, the demon-goddess of prostitution, or it is believed that he was conceived by Adam and Naamah. The same sources present him as being married to Lilith in her aspect of the Maiden. These associations with sexuality are reflected in his role of the demon-lord of Golachab, where his rites of initiation are those of attraction and repulsion, lust and suffering, ecstasy and agony—all based on sexual gnosis and using the energy released through pleasure and pain as a vehicle of transcendence. The key to this initiatory gnosis is a trance of pleasure and pain, induced by harsh practices of self-mutilation that are aimed at releasing the sexual energy of the practitioner and pushing consciousness beyond the boundaries of the flesh. This trance is achieved at the height of agony, on the border of ecstasy and exhaustion, which is the foundation for the initiatory gnosis of the demon-lord of Golachab. However, we have already

discussed the nature of the Qlipha in *Qliphothic Meditations*, and here we will only focus on Asmodeus as a god-form that can be used as an initiatory model on the path of the Nightside.

On the path of the Qliphoth Asmodeus is the guardian of Golachab, and he is called to grant access to the Lake of Fire and to open the way further, to the other realms of the Dark Tree. His energy is violent and fiery, and he is also summoned through fire, be it the fires of passion and lust or those of wrath, fury, and war. Golachab completes the initiation of the warrior, which starts in the realm of A'arab Zaraq with the rites of Baal, Tubal Cain, and Venus *Illegitima*. Like in the ordeals of the Raven of Dispersion, here, in the black wastelands of Golachab, we are exposed to initiatory tests brought to us by both the fiery lord of wrath and the lady with the sword. Instead of Baal and Venus, however, we encounter Asmodeus and Nemesis, who guide us on the Path of the Warrior through the mysteries of the Burning One. The presence of Nemesis in this process is very rarely mentioned and seems to be absent from Qabalistic literature but, in fact, she is one of the primary forces that bestow the initiation of Golachab upon the Nightside traveler.

While the ruling deity in the realm of Golachab is the Destroying God, Nemesis, the goddess of judgment and retribution, is the force and intelligence of the Qlipha. Asmodeus opens the gates to Golachab and guards the way further into the Tree of Night. Nemesis holds the mysteries of becoming one with its essence, thus presiding over the actual initiatory experience of the Burning One. Known mostly from Greek mythology, she is portrayed as the daughter of the goddess Nyx (personification of the night) who emerged from the primeval ocean that encircles the world. In the Nightside interpretation, this makes her a manifestation of the Primordial Night, an old and powerful mask of the Dark Goddess of the Qliphoth. At the same time, she is a beautiful and sensual goddess of lust and passion, often associated with Aphrodite, the goddess of love, who sometimes bears the name of Nemesis as an epithet. As we know, Aphrodite is equiv-

alent to the Roman goddess Venus, which again brings us back to the lore of A'arab Zaraq and the Paths of the Warrior and the Lover.

In rites of Golachab both ruling forces appear in many forms and shapes, but fire is always present in their manifestations. Asmodeus often comes as a winged fiery being, emerging from a vortex of flames. The upper part of his body is human but below the waist is a swirling vortex of fire. In rites of evocation he appears as an old man with fiery hair and flaming eyes, demon with a purple cape sitting on a dragon, giant winged demonic being, fiery daēva resembling a jinn from the tales of the Middle East, horned demon breathing fire, and in many other, fiery forms. Sometimes he has demonic horns and wings. Other times he appears in a human shape as a bald man with the flaming skin. While working with the black mirror or another similar form of manifestation, we can also see him in his Goetic aspect—as a being with three heads: one of a man, one of a bull, and one a ram, or these three forms manifest separately, forming a circle around the practitioner. Nemesis in rites of evocation is the Goddess with the Sword—dressed in warrior's armor, holding the blade of retribution. Her hair is red and flaming, and she has a piercing, fiery gaze. She also appears winged, surrounded by a fiery aura, and she either breathes fire like Asmodeus or sets the world on flames with her fiery sword.

In rites of invocation their energies enter the body of the practitioner usually in the form of a fiery breath or fiery snakes, triggering insights into the nature of pure fire, the essence of the Qlipha. These snakes may be coming out of Asmodeus' open mouth or they can be sent forth by Nemesis. This energy is fierce and releases the feelings of anger and fury, as well as sadness and despair—desire and passion as contrasted with torture and suffering. This manifests through visions of lust, dreams of adultery and fornication, increased level of sexual desire (often manifesting as violent and aggressive urges), tendencies to raise conflicts and fights, and so on. You can experi-

ence these manifestations both in ritual and in your daily life. They can manifest through dreams as well.

Asmodeus' lessons are about “desire” and “suffering” as driving forces on the path. These concepts are not limited to physical pain or lust in the sexual sense, but embrace a wide spectrum of meanings—from the mundane understanding of these terms to a craving that motivates and drives us to action—allowing us to use the fires of Golachab to burn what separates us from attaining fulfillment. He shows that desire and suffering can affect us on many different levels, not limited to sexuality, but also in regard to health, friendships and relationships with other people, emotions, and many other “mundane” spheres of life. His energy is dynamic and fiery, and in rites of invocation it will take you to the extremes—from heights of euphoria to extreme exhaustion—triggering emotions fluctuating between aggression and obsession, lust and repulsion, enthusiasm and apathy. His manifestations are rapid and violent. He comes with heat and many physical phenomena easy to observe in the temple, and he also departs quickly, leaving the ritual space cold and empty.

Invocation of Nemesis opens inner gateways for the flaming force of the Burning One to enter and transform the Initiate's consciousness. It is the invocation of the Wrath and Fury of Golachab, the fiery essence of this Qliphotic realm. It is the force of the apocalypse, the Rage of the Gods, the ultimate destruction of the world through the cycle of death and rebirth in the initiatory process of Becoming. Nemesis is the one who “gives what is due,” mercilessly severing that which binds you in your progress on the path. Her actions may seem cruel and ruthless, but they are necessary for further growth. Once invoked, Nemesis has to be accepted with whatever she brings as she is “the one from whom there is no escape” and her work is irreversible. She is the Goddess with the Sword, the Avenger and Punisher, the severe and separating force of Golachab.

In practical sorcery, Asmodeus can be called to assist in money and lust operations while Nemesis can be summoned as an avenger

and deliverer of punishment. The effect usually manifests immediately, or shortly after the operation, but it may also take a longer time if the conditions for manifestation of your intent are not right at the particular moment. This especially applies to rites of Nemesis, who delivers the result of the operation when she wants and only if she decides that your request is justified or in accordance with your Higher Self. Like the other Qliphothic demon-lords, they are not lesser spirits that can be called to do your bidding, and they will only help you if they want to.

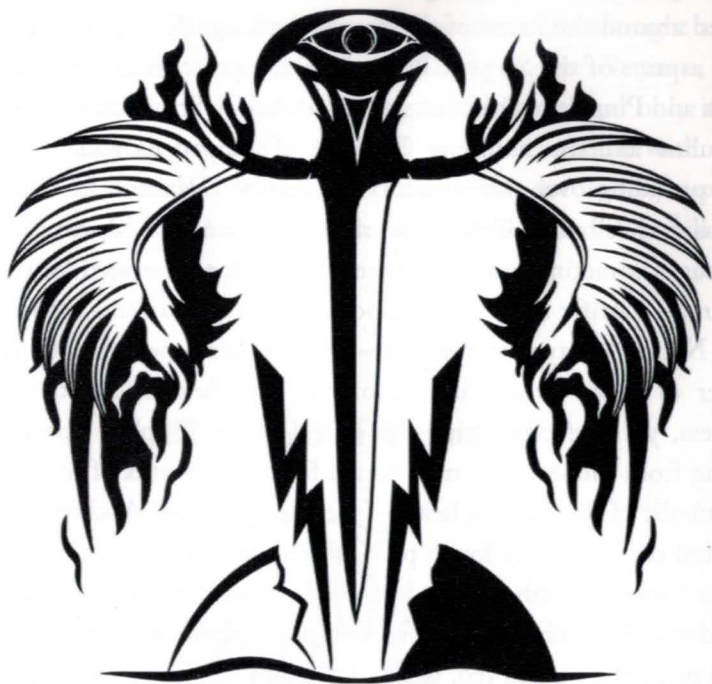


### The Sigil of Asmodeus



The sigil of Asmodeus reflects his Draconian symbolism and refers to his role of the ruling force of Golachab. Two serpents entwined around the horns of the demon-lord signify the solar and the lunar aspects of the Serpent Force within, representing the Currents of Ida and Pingala in the concept of Kundalini. They also refer to the masculine and the feminine Currents of Asmodeus and Nemesis, both presiding over the initiatory process of Golachab in a similar way as Samael and Lilith in the realm of Gamaliel. Moreover, Asmodeus is sometimes called Samael the Black and viewed as a mask of Samael/Lucifer as the Dark God of Sitra Ahra. In this interpretation, Nemesis may correspond to Lilith in her aspect of “the Messenger of God,” which is one of the least known masks of the goddess, yet perfectly fitting the ordeal of the Qlipha. The flames issuing from the serpents’ mouths are forming a vortex of fire, which is symbolic of the flaming heart of the Burning One. And finally, the inverted trident in the lower part of the sigil represents the Initiate on the backward path that leads toward the within—into the personal underworld symbolized by the Tree of Qliphoth. It is recommended to paint the sigil in red, black, and gold—for instance, black sigil on a red background, or gold and red on black—feel free to experiment with various combinations.

## The Sigil of Nemesis



The sigil of Nemesis shows the sword of retribution thrust into the heart of the Tree, which is represented by the Sun of the Dayside and the Sun of the Nightside. It combines the symbolism of the goddess as the lady of judgement and divine avenger with the fiery imagery of Golachab. The sharp blade and the lightning bolts piercing the heart of the universe represent the fierce ordeals of the Qlipha, the forces of the apocalypse which typify the Current of the Burning One and the crowning of the Path of the Warrior in the Qliphothic initiatory process. The flaming wings of the goddess are symbolic of the fiery nature of Nemesis as the ruling force of Golachab. Finally, the eye in the sword signifies the all seeing eye of retribution, the force from which "there is no escape," representing the inevitability of the process and its initiatory ordeals. The sigil should be painted in black and gold on a red background.

## INVOCATION OF ASMODEUS

Asmodeus is a fiery spirit and can be called through fire both in rites of invocation and evocation. You only need to remember that the flame that serves as a medium of manifestation has to be high and dynamic—the candle flame is not recommended as it will not hold the tremendous energy of this powerful demon-lord. You can therefore perform this working outdoors, by the flames of a bonfire, in a circle of torches or another form of a fiery circle, or simply put a circle of candles around you, if you do the ritual in your home temple. In rites of evocation he can be called through spirit/alcohol flame burned in a specially prepared vessel, like Adrammelech in rites of Samael, but we will get to it later. I will describe this working as it can be performed indoors, in the circle of candles, but if you have a possibility to use torchlight or work outside, feel free to adjust it accordingly to the place of the operation.

1. Prepare the circle of candles—you can use as many as you want. The temple should be bright and filled with light and heat generated by the candle flames. Take the sigil of Asmodeus into your hand or place it in front of you. In this case, you do not need an altar at all—it is enough if you remain in the circle of fire, with only the sigil and the tool you normally use to draw blood. You can also have a chalice with wine or another drink that will serve as the Sacrament, but it is not necessary. Anoint the sigil with your blood and focus all your attention on it. See how it becomes charged and activated. Visualize it burn fiercely with the fiery essence of the Destroying God. This energy manifests as Lust and Fury conjoined in union. As the demon-lord of Golachab, Asmodeus is the Seducer of Souls who brings fulfillment to those who succeed in his tests and suffering to those who fail on the path. He is a spirit of wrath and rage, seducer and lord of lust, bringer of suffering and disillusionment. He represents the harsh

tests of Golachab—ordeals of torment and temptation, power and weakness, ecstasy and agony. Let this fiery energy flow through the sigil and envelop around you. Send the intent of the ritual through the gate and feel Asmodeus answering your call, his presence around you, and his hissing voice speaking to you through the flames. Breathe deeply and envision the fire that surrounds you in a circle rising and moving with each breath you take. Focus your attention on your Third Eye and feel how it pierces barriers between worlds and dimensions, opening the way to the Nightside.

2. At the same time chant the following calling as a mantra:

*Asmodeus, Lord of Lust and Wrath, lead me through pain and ecstasy to the heart of the Burning One!*

3. When you feel that the atmosphere in the room is charged with the fiery essence of Golachab and your mind is ready for communion with the Destroying God, begin the invocation. As usual, envision yourself in the center of the burning star of the Qliphoth, in the Cave of Lilith, and with the ritual blade draw the fiery trident in the air. Focus for a while on the symbol and then speak the following words:

*With the Trident of Lucifer in the Black Womb of Lilith,  
I, (your magical name), ignite the Ascending Flame in my soul,  
And I open the Gates of Sitra Abra to walk the Path of the  
Nightside.*

*In the name of the Dragon,  
Primal Source of All Creation,  
I invoke Asmodeus, the Destroying God,  
To come to my temple and manifest!*

*I invoke Asmodeus,  
King of demons,  
Dark fiery angel,  
He who brings lust and rage,*

*serpent, dragon Guardian of the Lake of Fire!  
Open the gates of Golachab,  
For I seek to become the Burning One  
And rise from the flames like phoenix from the ashes!  
I call forth Asmoday,  
Seducer of Souls,  
He who tempts man to seek wisdom through the Path of Thorns,  
Who tempts those who crave  
And punishes those who fail.  
Seduce me and open my eyes in the ecstasy of rebirth,  
Teach me how to forge spirit and transmute it into flesh.  
Guide me through the path of fire,  
Give me strength to face your ordeals and challenges,  
Take away weakness and hesitation,  
And show me the way of lust and fury!  
I invoke Aeshma,  
Demon of rage and wrath,  
He who brings terror and destruction,  
Who cannot be bound and surrenders to no fetters,  
Lord of genocide who spares no one,  
Prince of revenge and disobedience!  
I call you to my temple of flesh,  
And I seek communion with your flaming essence,  
So that I may become the Burning Scourge,  
The Fire of the Apocalypse!  
I invoke Asmodeus,  
He who brings torment and suffering,  
Lord of burned desires and agony of passions,  
Ecstasy of fulfillment and bitterness of disillusionment.  
Lead me into the black wastelands of Golachab,  
So that I may stand in the circle of flames,  
In the heart of the Lake of Fire,  
And become the living vessel of your timeless force,  
The Fires of Golachab,*



*Ever-burning and everlasting.*

*I have set my world on fire and I rejoice in watching it burn,*

*So that I may build it anew by the power of my Will alone,*

*And rise on your flaming wings above the Inferno.*

*Asmodeus!*

*Asmoday!*

*Aeshma!*

*In the name of the Dragon,*

*Ho Ophis Ho Archaios,*

*Ho Drakon Ho Megas!*

4. When you finish the words of invocation, focus again on the fiery circle around you. If you are using the Sacrament, imagine the flames changing into serpents and entering the chalice to empower it with the fiery Current of the Destroying God. Then drink the Sacrament and feel how it spreads over your whole body. If you are working without the Sacrament, simply focus on your Third Eye. Envision the flames around you dancing and moving, finally crystallizing into the shape of Asmodeus. Visualize him as three separate figures—one with a bull's head, one with a ram's head, and one human—all fiery and black, standing around you in the circle. At the same time imagine the circle of flames in which you are sitting or standing as a fiery serpent encircling everything, like Ouroboros in the heart of the Void. Then visualize that all three figures breathe fiery snakes which enter your body through the Third Eye. Feel the fire in your head, focused in your Third Eye. This may feel physical and extremely realistic. Let it happen. Then envision the three fiery snakes coming down—from your Third Eye to the base of the spine—in a stream of flaming force. Finally, feel yourself transforming into a being of living fire. If you wish, you may empower this working with a sexual trance, by slowly taking yourself to the point of orgasm, or use the trance of pain that is described in *Qliphothic Meditations*. Whatever option you choose, when you get to this point, open your mind to whatever may come. You may see yourself transforming into a fiery

serpent, dragon, or jinn—manifestations of the demon-lord of Golachab. Do not force anything and let the visions flow freely.

5. Ground yourself after the working as these energies will most likely cause a lot of disturbance in your daily life. Communion with the Destroying God releases a great deal of wrath, fury, aggression, and all sorts of extreme emotions. You may find them affecting your interactions with your environment, so plan your actions accordingly and try to avoid unnecessary conflicts. On the other hand, the very essence of these energies is to trigger conflicts and dramatic situations that may turn out to be vital to your further growth, especially in regard to burning certain bridges or connections to the surrounding world and people. Do not be afraid to act like the Destroying God and channel his fiery Current, but also be mindful of possible consequences.

Dreams affected by this work may take the form of aggressive visions as well, fighting battles and destroying enemies or obstacles on your path and in your life. Pay attention to what comes through these subconscious insights as these may be instructions to act accordingly in your waking reality, showing you what needs to burn to clear the path. It is also common to have dreams of lust and suffering, adultery and fornication, extreme and unusual—exploring your desires on levels that you have never experienced before—this is all inspired by the “lord of lust” aspect of Asmodeus. For the dream work you can use methods that you have already learned through the practices of the astral plane, adjusting them to the symbolism of Asmodeus and combining them with the fiery imagery of Golachab. Feel free to be as creative as you want in this matter.



## INVOCATION OF NEMESIS

1. This working can be done in the same manner as the invocation of Asmodeus—within a circle of candles, torches, etc. You can

light as many sources of fire as you want—the temple should be bright and warm. Stand or sit down in the circle of fire and focus on adjusting your senses to the energies of the Burning One. Breathe deeply and envision the flames around you moving and growing with each breath you take. Visualize that when you exhale, they move back, and when you inhale, they rise and get closer, tongues of fire licking your skin and heat rising within your body. This may feel sensual and entrancing—let it happen.

2. Then take the sigil of Nemesis into your hands or put it in front of you. Again, you can use the Sacrament in this work, but it is not necessary. Anoint the sigil with your blood and focus your attention on the image for a while. Envision that it becomes a gateway to the Current of Golachab and a portal for the energies of the goddess to flow through. This energy is fiery and sensual, enveloping around you in waves of heat and then entering your body abruptly as if you were suddenly pierced with a hundred swords. It will lash you with tongues of flame, scorch you like the lava of a volcano, and cut you like sharp blades of the Lady of with the Sword. Open yourself to this Current and let it transform you. Send the intent of the ritual through the gate and feel the goddess answering your call, her presence manifesting in your ritual space, awaiting invitation to enter your consciousness.

3. At the same time chant the following calling as a mantra:

*Nemesis, Lady of Retribution, lift me on your flaming wings above  
the ashes of the world!*

4. Take as much time as you need to build the atmosphere in your temple. When you feel ready for communion with the goddess, envision yourself in the Cave of Lilith, in the center of the burning star of the Qliphoth, draw the fiery trident in the air, and begin the invocation:

*With the Trident of Lucifer in the Black Womb of Lilith,  
I, (your magical name), ignite the Ascending Flame in my soul,*

*EVOC And I open the Gates of Sitra Abra to walk the Path of the  
Nightside.*

*In the name of the Dragon,  
Primal Source of All Creation,  
I invoke Nemesis, the Goddess with the Sword,  
To come to my temple and manifest!*

*I invoke Nemesis,  
Lady of Retribution,  
Avenger and Punisher,  
Winged balancer of life,  
She from whom there is no escape!  
I call forth the Goddess of Justice,  
Born from the Womb of Primordial Chaos,  
Daughter of the Dragon,  
Lady with the Sword!*

*Come from the Fiery Lake of Golachab,  
From burned wastelands and obsidian deserts,  
With wrath and fury,  
Fearsome and terrible,*

*Beautiful in your timeless splendor.  
Bright-eyed goddess of war and battle,*

*Come with your flaming blade that brings balance to the world,  
And cut the cords that bind me,  
For I seek freedom and power,  
Through the Path of Thorns,  
And in the Womb of the Burning One.*

*Adrasteia,  
Ruthless and unmerciful,  
Give me the power to defeat my enemies,  
And those who want to stop me on my way,  
So that I may dance on their rotting corpses,  
And rejoice in ecstasy of revenge.*

*Daughter of Night,  
Lead me into your kingdom of darkness and flames,*

*And become one with me,  
As I seek to become one with you.  
Nemesis,  
Dark-faced Queen of the Blade,  
Enter this temple of flesh  
And enflame my soul with your fierce ecstasy!*

5. When you finish the words of invocation, sit or lie down and focus on the energy of the goddess manifesting in your ritual space. Feel your Third Eye open and pierce barriers between the worlds, ready to gaze into the black wastelands of Golachab and receive the vision of the Goddess with the Sword. Open yourself to her flaming Current and let yourself be transformed by this fiery energy. Use your favorite method to record your experiences received during the ritual, and pay attention to how this Current affects you in your daily life. It is very likely that Nemesis will confront you with situations that will require some sort of action from you, teaching you when to fight and when to wait, how to pass judgments and when to take revenge. She will guide you through internal struggles, establishing foundations for freedom of action and decision and prompting you to seek balance by weighing and fairness. Do not try to stay away from these situations when they are brought to your attention—these are all manifestations of the initiatory process of the Burning One.

End the working with the traditional words:

*In the name of the Dragon,  
Ho Ophis Ho Archaïos,  
Ho Drakon Ho Megas!*



## EVOCATION

This working presents a procedure of calling Asmodeus, but it will also work for Nemesis. Both god-forms are called here as ruling forces of Golachab, but these are not their only manifestations, and if you wish to summon Asmodeus, e.g. in his Goetic form, the black mirror that you normally use in your work will be a better medium than the procedure described below. Another method to evoke these god-forms is to summon them into manifestation through “sacred” and “pure” smoke, e.g. by burning large amounts of incense. In this case, you do not need a mirror or any other scrying tool because the smoke itself will serve as the medium of manifestation. All you need is a burner placed between two candles (preferably red or gold). Feel free to experiment with these methods of evocation and record your results from this work.

As the demon-lord of Golachab, Asmodeus should be called through the medium of fire, with passion and ecstasy, with the mind attuned to his energies through sexual trances, and with blood sprinkled on the sigil and the charcoal. He takes shape in the smoke of incense and manifests through flames, revealing himself as the lord of fire, the spirit of lust, and the god of wrath. For this purpose, you can use a spirit/alcohol flame (this method is described in the chapter about Adrammelech), a bonfire, or other kinds of flame that are high and dynamic. Again, the candle flame is not recommended as his energy is fierce and difficult to control or enclose within any ritual space. Once summoned, it burns all boundaries, whether on the physical or the astral plane as he is the manifestation and embodiment of the Burning One. It is not uncommon to experience intense and tangible phenomena, especially those connected with fire, which often gets out of control under the influence of Asmodeus’ energies. If you evoke him in your home temple and use the spirit/alcohol flame, make sure it is in a safe distance from other objects in the room. The best option is to perform this ritual outdoors with a big bonfire that can provide large and high flames. And it is this proce-

ture that we will focus on this time. We will also combine the evocation of Asmodeus with the calling of Nemesis in order to establish contact with both ruling god-forms of Golachab. If you are interested in evoking either of them alone, feel free to modify the words of calling provided below and adjust them to your intent.

1. Choose a place for the ritual. It is best if you are already accustomed to working at this location and you know that you will not be disturbed. Prepare a bonfire that will serve as the focal point of the ritual. Make sure you have enough wood to keep the fire burning throughout the whole working. Sit in a comfortable position or remain standing. Take the sigils of Asmodeus and Nemesis into your hands. Anoint them with your blood and focus all your attention on them. Breathe deeply and clear your mind, leaving the mundane reality behind. Gaze into the sigils until you see them glow, flash, and come alive. At the same time chant the mantra “Zazas Zazas Nasatanada Zazas”—rhythmically, in a low voice or whisper. With your eyes still fixed on the sigils, imagine that the fire is a gateway connecting the place of the ritual with the realm of the Burning One. Your senses should already be adjusted to vibrations of Golachab’s Current at this point, but if they are not, keep gazing at the flames until you see them dancing, morphing into serpentine shapes, responding to your call, and showing you visions of the Lake of Fire.
2. When you feel that the gate between the worlds has been opened and is ready to receive the vision of Asmodeus and Nemesis, throw the sigils into flames and speak the following words of calling:

*Asmodeus, demon-lord of Golachab, I call you through fire and blood! Nemesis, Goddess with the Sword, I summon you into this temple to come and manifest! Lords of lust and rage, come through these flames and bring forth the fires of the Burning One into this ritual space. Teach me the ways of pain and ecstasy, show me how to command the forces of the apocalypse, and let me set the world on*

*fire with your flaming fury! In the name of the Dragon, I summon you to reveal your presence to me!*

3. Gaze into the fire as you would into a mirror and see the flames crystallizing into the figure of Asmodeus and/or Nemesis. Do not try to control the vision—let it flow and unfold in a natural way. Nemesis comes through rites of fire and blood as a woman with flaming wings. She holds the sword of retribution and she can be summoned as the Avenger and Punisher, helping you deal with certain obstacles in your life and on your spiritual path. Once you ask her to clear the way for you, she cannot be stopped, so be careful what you wish for. Also, she will deliver the result of the ritual when *she* decides it is the proper time, so be patient and do not get discouraged if your intent does not manifest at once. Asmodeus usually manifests in human form but below the waist he is a vortex of fire. He comes with snakes and sometimes he holds them in his hands or breathes out fiery snakes. His energies will create chaos around you, which will make changes and transitions in your personal life possible. But how you handle this chaos and situations that will be brought forth is solely up to you. These energies are fiery, chaotic, flowing with a force comparable to the lava of a volcano. They will shake your world to the very roots, destroying its parts and making way for manifestation of your intent. When you observe it happening in your life, you have to put yourself in control of the situation and take advantage of these energies to make things happen the way you want it. If you only remain a passive observer, this may not go as you want and the whole ritual will turn into one big disaster—remember that you are dealing here with the Destroying God.
4. When the communication is finished and you sense that the lords of Golachab are leaving the ritual space, thank them for their presence and finish the working. Put out the bonfire, or remain in meditation for a while, reflecting on insights and messages received through the working and letting the fire burn out by itself.

In any case, do not leave the fire unattended and make sure it is gone before you leave the place of the ritual. ★





# Astaroth

## *The Foul Angel of the Qliphoth*

**A**STAROTH is the demon-lord of Gha'agsheblah, the seventh and the last Qlipha below the Abyss. On the Qliphothic path of initiation this is the level where the initiatory process ends, opening the way to the highest triad (Satariel-Ghagiel-Thaumiel), where the Initiate is ultimately transformed into a god-like being. Before it happens, however, we are faced with the chaotic and disintegrating forces of the Abyss. The ordeals of Gha'agsheblah and its ruling demon-king Astaroth prepare us for this journey, destroying the last human qualities in the Initiate, ultimately transforming our perception of the universe and making us ready to leave the whole world behind with no regret and step into the Void.

Astaroth is known in demonology as one of the main princes of hell. In *Grimoirium Verum* he is mentioned alongside Lucifer and Beelzebub as one of the three main demonic rulers of the world. There we also find his sigils and characters that can be used in rites of evocation and scrying, although here we will use a sigil specifically designed to represent Astaroth as the demon-lord of Gha'agsheblah. The grimoire describes his appearance as well, portraying him as a black human figure and provides an incantation to summon him, which we will use here in the rite of evocation. He is also mentioned in *Goetia* as a powerful duke commanding 40 legions of spirits. In this Solomonic text he is described as a "hurtful angel," riding on an

infernal beast like a dragon and carrying in his right hand a viper. His breath is noisome and foul, carrying the scent of sulfur in the air. His domain is the knowledge of things past, present, and future, and the ability to reveal all secrets. He also teaches mathematical sciences and handicrafts and can make men invisible and lead them to hidden treasures. Finally, he is believed to have power over all snakes on the earth, and he is called the Father of Serpents.

His “foul breath” described in *Goetia* corresponds to the alchemical principle of sulfur—the active, solar agent of transformation that is produced by fire acting on air. In alchemy sulfur (or brimstone) is believed to have burning and dissolving qualities - active, dynamic, and masculine. It is a symbol of the spirit, often considered as analogous to the human soul, and in the symbolism of the Nightside it represents the hot and dry active principle of the Briatic triad: Thagirion-Golachab-Gha’agsheblah. Their Sephirothic equivalents on the Tree of Life—Tiphereth-Geburah-Chesed—stand for the concept of the Divine Throne. Here, on the dark side of the Qabalistic Tree, however, they typify the isolated god-like consciousness of the Adversary. This force is represented by the Disputer, the Burning One, and the Smiter/Breaker in Pieces. In this paradigm Astaroth represents the devouring forces of the last outpost before the Abyss. While in demonology he is believed to seduce man by means of laziness, vanity, and rationalized philosophies, here he is revealed as the Breaker in Pieces, smiting ideologies, authorities, beliefs, perceptions, etc.—the whole world at its roots—and eventually we too become ultimately destroyed and dissolved by his “foul,” sulfuric breath.

The name “Astaroth” is believed to be derived from the Phoenician goddess Astarte, but while working with his Qliphothic manifestations it is rather uncommon to encounter anything that would confirm this theory. The lord of Gha’agsheblah does not seem to have anything in common with the ancient goddess of love, fertility, and sexual pleasure. Instead, while entering the golden-black temples of this realm, we are faced with the foul angel of the Qliphoth—the

Devourer and the Father of Serpents. This etymological interpretation has a deeper meaning to it, though. Astarte is equivalent both to the Babylonian goddess Ishtar and to the earlier Sumerian Inanna. In *Qliphothic Meditations* we discussed the myth of Inanna’s (Ishtar’s) descent to the underworld and how it pertains to the symbolism of the Qliphoth and the initiatory ordeal of Gha’agsheblah. From this perspective, Astaroth may be seen as the final initiatory force of the underworld, perhaps related to Inanna’s dark sister Ereshkigal. Astaroth’s associations with lust and impurity that are mentioned by some demonologists might confirm this idea, drawing another parallel between this demon-lord and the goddess Astarte. On the other hand, Astarte’s domain is not lust and love alone, but she is also a goddess of war and battle, similar to Anath. This quality seems to be absent from the portrayals of Astaroth. Instead, the concept of war belongs to the violent and fiery realm of Golachab and the rites of Asmodeus and Nemesis. Astaroth himself seems to fulfill a different role in the Qliphothic initiatory process—that of the force of dissolution and final annihilation of all that constitutes the Initiate’s universe.

In rites of evocation the demon-king of Gha’agsheblah manifests in several ways. Sometimes his manifestations are anthropomorphic and include e.g. a tall man in a dark robe, demonic being with the head of a goat, man dressed in a medieval fashion—in grey and dark blue royal garments—with a crown on his head, black man described in *Grimoirium Verum*, and so on. But often his manifestations are hard to describe as they are continuously changing and morphing, or they seem alien and hard to grasp within the limited scope of the physical senses. It is more natural to commune with him through rites of invocation, although he comes as a tremendous force which is difficult to harness—toxic and dissolving. He can be seen as a male entity—the Father of Serpents and the dark angel of the Qliphoth, but he also appears in a female form, and often he is neither or both at the same time. Called to physical manifestation, he emerges from smoke and in some manifestations he is made of black smoke, sur-

rounded by snakes that are made of the same substance—living blackness that is dense and malleable. Sometimes he comes as a series of chaotic shapes and random forms—a mass of snakes, vortex of black energy, black dragon, face/mouth with sharp teeth, etc. This force is vast and impossible to confine within any vessel of manifestation, and sometimes he is so huge that only a part of him (e.g. an eye) is visible in the temple while the rest is all around. This represents the idea that the form does not matter, appearances are not important, and transformation is the key concept in his gnosis.

By invoking the demon-lord of Gha'agsheblah, we receive insights into the nature of the Qlipha and the initiatory process that he represents. Apart from the gnosis of manifestation, it is not uncommon to have visions of destruction and messages about the necessity to sacrifice the world, to be baptized in blood and dissolved in the Dragon's Venom. Other messages are about transformation—from darkness into light, weakness into strength, and so on. You may also have visions of Astaroth as a force of nature embodying all toxic and venomous substances of the world—both natural and man-made—all acids and toxins, animal venom, poisonous gases from the earth, etc.—these are all manifestations of Astaroth. He embodies the concept of the Dragon's Venom—hence the legends that he is the lord and father of all snakes. His essence is in all venomous creatures of the earth—poisonous snakes, insects, spiders, scorpions, fish, etc. His manifestations are also connected with the natural environment, and even if approached in a closed room, he comes with visions of limitless spaces and vast and empty landscapes. In rites performed outdoors he arises from the ground as a swirling vortex of blackness, consisting of pieces of grass, soil, water, mist, and vapors. He is gigantic and amorphous, although you can see him as a man with snakes coiled around his arms and neck as well. His manifestations are also often accompanied by death imagery—bones of humans and animals, skulls, images of withered nature, and other similar visions.

### The Sigil of Astaroth



The sigil of Astaroth represents his role in the initiatory process of Gha'agsheblah combined with his Draconian symbolism. The eye in the center of the sigil stands for the consciousness of the Initiate on the path of the Qliphoth, enflamed by the fires of the Black Sun and transformed through the venom of Astaroth into the Eye of the Dragon. The snakes are symbolic of Astaroth as the Father of Serpents, and the pentagram refers to his *Goetic* seal, representing the five senses of the Initiate, awakened and activated through the ordeals of the Qliphoth. The feminine imagery included in the sigil signifies his connection with Astarte. Finally, the lower part of the image is the alchemical symbol of sulfur as an agent of transfor-



mation, referring to the toxic breath of the demon-lord of the Qlipha. The sigil should be drawn in gold on a black background.



## INVOCATION

1. For this working you will need your normal ritual tools, the sigil of Astaroth, and strong incense. Light a few black candles in the temple, preferably seven. If you wish, you can mix the incense with a little bit of sulfur in order to adjust your senses to his energies, but it is not necessary. The procedure of calling is the same as usual. Sit in a comfortable position and put the sigil in front of you. Again, anoint it with your blood and focus all your attention on it. See how it becomes charged and activated. Visualize it burn with the dark fiery essence of Astaroth, the Lord of Transformation. This energy is black, dense and almost physical. It is hot and dry and carries the scent of sulfur. It rises in clouds of black, sulfuric smoke wrapping around the practitioner, which is a very tangible, physical manifestation.
2. Focus your attention on your Third Eye and feel how it pierces barriers between worlds and dimensions, opening way to the dark kingdom of Astaroth. Envision the sigil as a gate to the golden-black temple of Gha'agsheblah, the realm of the Smiter. Send the intent of the ritual through the sigil and feel Astaroth answering your call, his black energies flowing through the gate in the form of smoke, shaping visions and delivering messages.
3. At the same time chant the following calling as a mantra:
 

*Astaroth, Foul Angel of the Qliphoth, show me how to empower myself on the path of the Smiter!*
4. See the Lord of Transformation standing behind the gate, sense his presence, feel his sulfuric breath on your face, and hear his voice speaking to you. Then envision yourself in the center of the

burning star of the Qliphoth, in the Cave of Lilith, and with the ritual blade draw the symbol of the trident in the air. Focus on it for a while, envision it burn with red and golden flames of Lucifer, and speak the words of invocation:

*With the Trident of Lucifer in the Black Womb of Lilith,  
I, (your magical name), ignite the Ascending Flame in my soul,  
And I open the Gates of Sitra Abra to walk the Path of the  
Nightside.*

*In the name of the Dragon,  
Primal Source of All Creation,  
I invoke Astaroth, the Lord of Transformation,  
To come to my temple and manifest!*

*From the dark labyrinths of Gha'agsheblah,  
I summon Astaroth,  
Father of Serpents,  
Breaker in Pieces,  
Foul Angel of the Qliphoth!*

*Come forth at my calling, ancient Lord of Darkness,  
Emerge through the gates of the night,  
And reveal your presence to me!*

*Come with serpents and beasts that carry your venom within,  
With acid rains and leaden clouds,  
And manifest in this temple!*

*Let me see the world with your eyes,*

*Clothe me in the skin of a serpent to protect me on my journey,  
And guide me to your kingdom of decay and putrefaction!*

*I call you forth from the sky,*

*From the ends of the earth,*

*And from the depths of the underworld!*

*Open for me the gates to the realm of the Smiter,*

*Let me be dissolved in your venomous essence,*

*And let me rise strong and powerful,*

*Forged in your sulfuric fire that burns in the heart of inferno!*

*Enter my body as a black vortex of living darkness,  
Share with me the wisdom of the serpent,  
And guide me to ascend through the seven steps of creation and de-  
struction!*

*I call you, Astaroth,  
Come to me from the land of sorrow and despair!*

*In the name of the Dragon  
And by the blood of the Dragon!*

*Ho Drakon Ho Megas!*

5. When you finish the words of invocation, sit or lie down. Focus on your Third Eye and feel how it opens and receives the vision of Astaroth, the Lord of Transformation, the demon-lord of Gha'agsheblah. Visualize dark jaws with sharp teeth manifesting from black smoke that flows through the sigil and let this image crystallize into the shape of Astaroth. Invite this force to your consciousness and let it transform you from within. Let him speak to you through your inner mind and write down or record all that is revealed during the working and afterward.

The demon-lord of Gha'agsheblah comes with fire and darkness, smoke and sulfuric vapors. These manifestations seem physical and tangible, and even if you have little experience with invocation and evocation, you should be able to sense his presence with no trouble. My advice, however, is to be careful with this working if you have not worked with the other Qliphothic realms and their ruling forces yet. This work brings the greatest benefits if it is approached progressively.

Astaroth enters the body through the smoke that is carried by the air you breathe in. It envelops around you as thick black mist and penetrates your aura. You may also experience the merging of your consciousness with this god-form as being penetrated by small black snakes that are part of his manifestation. They may enter your body through the aura or through your Third Eye, injecting their venom and adjusting your senses to the voice and vision of the Foul Angel

of the Qliphoth. This may not be a pleasant feeling, especially because his presence is marked by a suffocating, sickening stench of sulfur in the air. At first, you may also hear his voice as a chaotic cacophony of sound, and it may take a while before you attune yourself to his vibrations. The most characteristic thing, however, is a tremendous wave of force pushing toward you from all around, crashing all your barriers and protections. To withstand this force and use it to your advantage you have to be already fortified by the energies of the previous Qliphothic realms and the ordeals of their demon-lords.

Dreams inspired by Astaroth are black and gloomy. They bring visions of death, decay and putrefaction—of the world around you, people, your own body, and so on. On the other hand, during and after this work you may have no dreams at all as if they were sucked into the black vortex of the Lord of Transformation. Also, at this time you may see your world dissolving and falling apart, both in your dreaming and waking reality. Remember that the ordeals of the lord of Gha'agsheblah are the final ones in the initiatory process of the Qliphoth, marking the seventh, last step before the ultimate dispersion and dissolution through the forces of the Abyss.



## EVOCATION

There are a few recommended methods to summon Astaroth. In one of them he is evoked outdoors, in a forest or a wild place at night. This method proves useful if you have troubles with withstanding his energy when evoked in a closed space. Astaroth manifests in many forms—in a human shape, as it is described in the grimoires but also as an amorphous cloud of black smoke rising around the practitioner. This energy is dense and suffocating. Like in the other rites with this demon-lord, it also carries a very intense smell of sulfur, which is hardly bearable if the manifestation is pow-

erful and tangible. Therefore, performing the ritual outdoors often proves to be a good solution. No fire is needed to evoke him, but he demands blood and should be called through larger amounts than what is usually offered in the temple conditions, although it should still be your own blood only.

Another method is the traditional evocation combined with scrying. For this purpose, you can use a black mirror or a mirror made of leather in a pentagonal shape. The leather should not be synthetic, and actually, raw animal skin will work for this purpose much better than “leather” as such. The mirror has to be placed between two black candles representing the temple pillars of Gha’agsheblah. To attune yourself to the energies you might also consider burning sulfur instead of incense, but it is not necessary, and often the manifestation itself fills the room with sulfuric smell. Incense is important, as smoke is a natural gate to his Current and it may also function as a medium of manifestation. In this chapter we will focus on evocation through the mirror, but if you have a possibility to evoke him outdoors, my advice is to try both methods.

1. The procedure of calling remains the same. Sit in a comfortable position and place the mirror in a convenient distance so that you can gaze at it without straining your eyes. It should not reflect any objects in the room or the candle light, so make sure the candles are in a safe distance from the mirror. Place the sigil of Astaroth in front of you or hold it in your hand—as usual, it should be anointed with your blood. Relax and clear your mind. Start gazing into the sigil and continue until you see it glow, flash, and come alive. At the same time, chant the mantra “Zazas Zazas Nasatanada Zazas”—rhythmically, in a low voice or whisper. With your eyes still fixed on the sigil, imagine that the mirror is no longer the flat surface, but a black gateway connecting the world of matter with the dark realm of Gha’agsheblah. Move your gaze into this black portal and envision the shape of the sigil glowing

and pulsating in the middle of the gate, responding to your calling and morphing into other shapes.

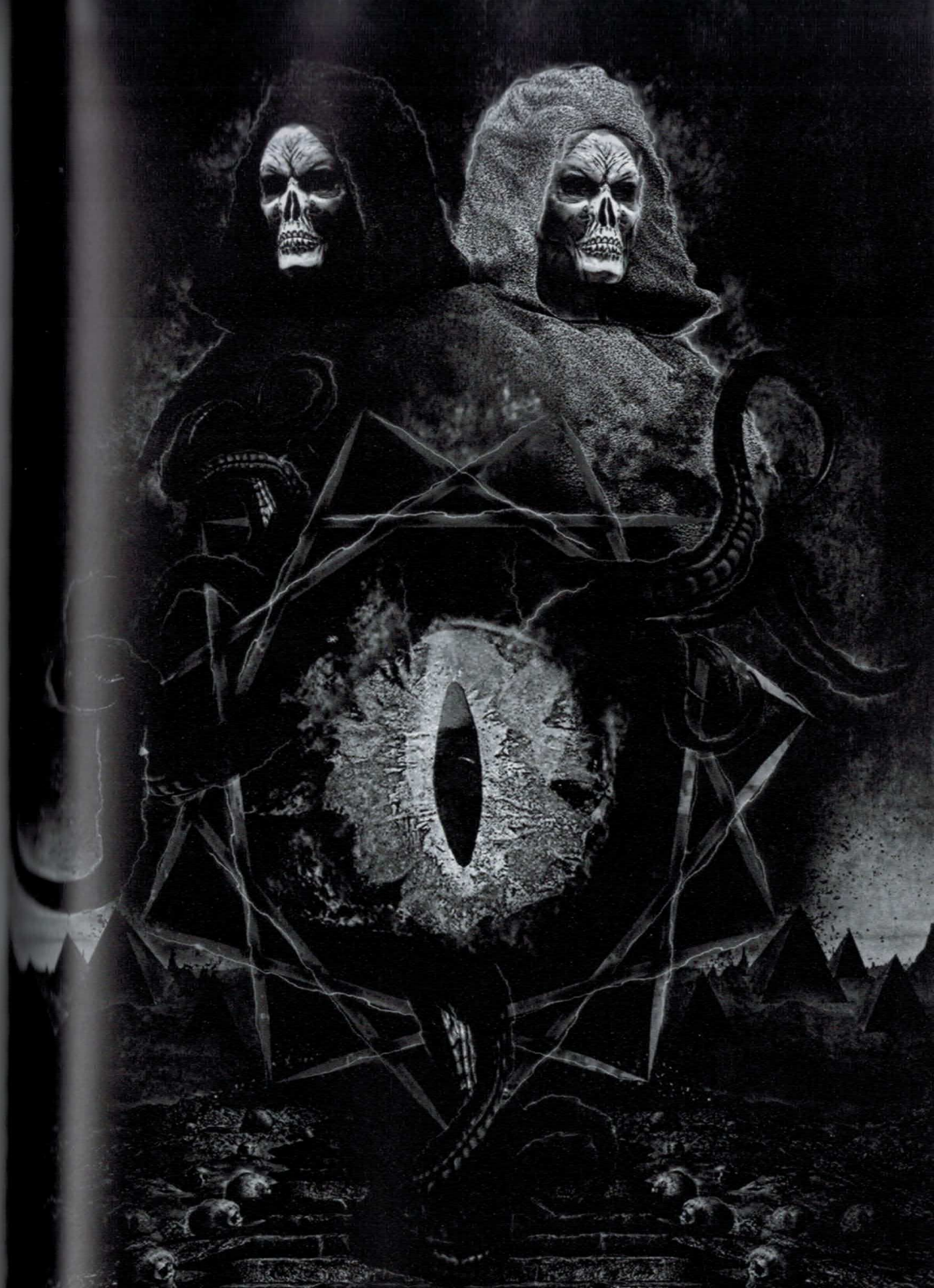
If you perform the ritual outdoors, without the mirror, you can place two candles in front of you, marking the gate through which you will call the demon-god. You can also make a circle of candles around you or evoke him without any light at all. In this case, it is enough to speak the words of evocation provided below or simply vibrate or shout aloud the name of Astaroth and wait for him to come.

2. When you feel that the gate has been opened and is ready to receive the vision of Astaroth, speak the following words. The words of calling this time are derived from *Grimoirium Verum*. Feel free to replace them with your own, reflecting the intent of the ritual, or simply personalize and expand them accordingly to the purpose of the ritual:

*Astaroth, Ador, Cameso, Valuerituf, Mareso, Lodir, Cadomir,  
Aluiel, Calniso, Tely, Pleorim, Viordy, Cureviorbas, Cameron,  
Vesturriel, Vulnavij, Benez, meus Calmiron, Noard, Nisa  
Chenibrando Calvodium, Brazo, Tabrasol! Come, Astaroth! Guide  
me on the path of the Smiter into the heart of the Abyss! In the  
name of the Dragon, I summon you to reveal your presence to me!*

3. See the visions in the mirror (or the candle gate, or simply around you—if the ritual is performed outdoors), crystallizing into the figure of the demon-lord of Gha’agsheblah. When you see him manifesting in the mirror, greet him and ask him your questions. He is usually amorphous when he comes through the gates of the Other Side, so keep an open mind, and if you find it difficult to communicate with him, simply ask him to take form in the medium of manifestation. Keep the smoke in the temple dense, but if you have any respiratory issues be mindful of your health condition and plan the ritual accordingly. The recommended incense for this practice is Musk or Dragon’s Blood.

4. Let the experience flow freely and open yourself to whatever may come. When the communication is finished, thank him for his presence, close the ritual (visualizing that the mirror gate closes, too), and return to your mundane consciousness. Astaroth can be called for the purpose of guidance and when you need assistance in rites of passage, transitions, changes in your life and on your spiritual path, etc. He provides the practitioner with insights concerning the past and the future and allows for honest self-assessment of one's path thus far. His energy is a powerful medium for all kinds of changes to manifest in your life. He can also aid you in divination, and on the path of Qliphothic initiation he prepares the traveler for the journey further into the Tree of Night, opening the way to the Gate of Belial at the threshold of the Abyss. ✦





# Belial

## *The Keeper of the Gate*

**B**ELIAL as a demon, or evil spirit, appears in a number of sources, from the Bible and Jewish apocryphal literature to modern Satanism and the writings of Anton LaVey. He is also mentioned in such texts as the Dead Sea Scrolls, where he appears as the Angel of Darkness and the antagonist of God. In old sources his name is used as a synonym for Satan, and he is one of the most commonly recognized personifications of evil. It is even thought that the name “Belial” (or Beliar) does not refer to any specific spirit, but it is simply a title signifying wickedness. For example, in the Bible we read about “sons of Belial,” which is interpreted as “vile (or worthless) ones.” Other meanings of the name include, e.g. “destruction,” “ruin,” “death,” “the abyss,” “lawlessness,” or “without a master.” The etymology, however, is not clear, and none of these interpretations can be claimed to be the “correct” one. The most common interpretation is derived from the Talmud and explains the name “Belial” as composed of two words: “beli” and “ol,” or “yo’il,” which means “without a yoke” or “without advantage,” i.e. “worthless.” There is also a theory which derives the name “Belial” from the Babylonian goddess Belili, in a similar way as the name of the demon Astaroth is believed to originate from the Phoenician goddess Astarte (or Astoreth). This thesis fits the idea that many demons from Solomonian grimoires, such as *The Lesser Key of Solomon*, where

Belial is listed among 72 spirits that constitute the ritual system of *Goetia*, were originally ancient gods and goddesses who came to be demonized by the Abrahamic religions and their names and attributes became associated with demons and evil spirits. In the Bible and the apocrypha, “Belial” is a synonym for the prince of darkness, the Antichrist, the Devil, the father of idolatry, the demon of impurity, the angel of lawlessness, and the ruler of the world, identified with Samael.

In *Goetia*, Belial is a powerful demon-king, created next after Lucifer. He appears in the form of two beautiful angels sitting in a chariot of fire, distributing presentations and senatorships and granting favors of both friends and enemies. He is also one of the four ruling forces of all Goetic spirits, associated with the direction of North and the element of earth in ceremonial systems of the Western Tradition, and sometimes he bears the title “The Lord of the Earth.” The latter is a fairly modern association and owes much to LaVey’s *The Satanic Bible*, where Belial represents the mastery of the earth, “magic with both feet on the ground—real, hard-core, magical procedure,” as well as independence, self-sufficiency and personal accomplishment. However, it is the old Goetic legend that serves as the key to his gnosis in the best way. According to the story, King Solomon, the greatest magician of all times, summoned, bound, and imprisoned the most evil spirits of the earth in a brazen vessel, which he cast into a deep lake in Babylon so that the demons would never again trouble mankind. The vessel did not remain at the bottom of the lake forever, though. Believing that it contained a hidden treasure, the Babylonians retrieved it and broke the seal by which the demons were bound. When the seal was broken, all spirits immediately flew out and dispersed to their former dwellings, except for Belial, who entered a statue and became an oracle to his worshippers, thus acting as an intermediary between the spirits and sorcerers seeking the wisdom and power of *Sitra Ahra*, the Other Side. In this interpretation, Belial is one of the primal initiators on the path of the

Qliphoth, the guardian of the gateway to the Dark Tree and the mediator between the Dayside and the Nightside.

Another important aspect of Belial’s gnosis is related to the interpretation of his name as “Sheol,” or “the Abyss.” On the Qabalistic Tree “the Abyss” is the title attributed to the hidden Sefhira Daath, which in its positive sense translates to “Knowledge” and from the perspective of the Qliphoth is known as “the Worthless One,” referring to another of Belial’s titles. The Initiate on the path of the Nightside meets this demon-king at the threshold of the Abyss, where he guards the gateway that connects the bright and the dark sides of the Tree. Thus, in the initiatory process of the Nightside he assists in preparation of consciousness for the opening of the gate of Daath. As one of Draconian guides and initiators on the path, he manifests with a reptilian skin, the scaly skin of a serpent or a dragon, representing the mystical armor that protects the Initiate in Qliphothic tunnels and labyrinths, and by assuming his god-form, we too become protected from being devoured and destroyed by the immensity of the Abyss.

Seen from the perspective of the Tree of Life, Daath is a pseudo (or false) Sefhira, which serves as the gateway to the Tree of Night. In the Draconian Tradition, however, the Initiate enters the Qliphoth not through Daath, but through the Cave of Lilith (the shadow of Malkuth), and the gate to the Abyss is approached from a completely different side as well. There is very little information about this point of entrance, as usually magicians access the Abyss from the perspective of the Tree of Sephiroth and never pass through the gate of the Nightside. The Qliphothic counterpart of Daath is sometimes believed to be the Abyss itself, but there are views in which the Qliphoth of Daath is called “Belial,” or “the Worthless One,” which is also the etymological explanation of the name of the Qliphothic demon-king. In order to enter the Abyss we have to leave our world behind, and its affairs and things material must no longer have any value to us—hence the title “Worthless.” It should not be

understood in the mundane sense, though, because like the other concepts of the Qabalistic Tree it is a spiritual term related to the initiatory path. On the Tree of Life Daath is believed to be the hidden entrance and exit point for the influence of the highest triad (Kether-Chokmah-Binah), as well as the gate to the dark side of the Tree—the Qliphoth. In the Draconian Tradition the Abyss is the zone of transition from the phenomenal world of appearance to its noumenal source, i.e. non-manifestation. Among the guardians of the Gate and dwellers of the Abyss, the occult literature mentions Choronzon and Shugal while Belial's role is hardly ever mentioned or explored. In fact, he is one of the primary initiators into the mysteries of the Abyss, which is confirmed by the Goetic legend, according to which he is the gateway and the oracle that allows for communication with all spirits of the Nightside. Gershom Scholem describes him, under the name Bilar (or Beliar), as the king of all demons. Also, the meaning of *Goetia* is “howling,” which suggests that such grimoires were records of man's attempt to rend the veil of the Abyss and explore the dark side of the Tree.

In Draconian magic Belial is one of the primal initiators on the path of the Qliphoth. He prepares consciousness for passing through the gate of Daath and protects the Initiate from being devoured and destroyed by the forces of the Abyss. Like many other Draconian gods, he is a shape-shifter and manifests in many different forms. He may appear as a hooded lord, a skeletal being, a spirit with two heads or faces (e.g. he may appear as a double headed eagle or vulture), a horned demon, or two angels in a fiery chariot (as he is described in *Goetia*). As the Keeper of the Gate, he usually manifests in his double aspect—two robed beings with skeletal faces or with their heads concealed under the hood, one dressed in a white robe, the other in black, representing two aspects of his gnosis: that of the Dayside and that of the Nightside. In this form we will also work with him in this book. My suggestion is to focus on him before actually entering the Abyss and confronting the other guardians of this realm, Choronzon

and Shugal, forming together the concept of the Beast of the Abyss which is discussed in the next chapter.



## The Sigil of Belial



There are many sigils of Belial and you may already be familiar with some of them, like his Goetic seal, for instance. The sigil that we will use in this work was received through my personal work with the demon-king and reflects his role as the Keeper of the Gate of Daath. This gateway is typified by the seven pointed star, which has

a wide meaning and its symbolism is connected to both the bright and the dark sides of the Qabalistic Tree. In the Dayside symbolism it represents the seven days during which God created the world, the seven Sephirothic realms beneath the highest triad, the seven planets of esoteric astrology, etc. In the Qabalah of the Nightside it typifies the seven Qliphoth below the Abyss, which are also symbolic of the seven steps in the Qliphothic initiatory process, corresponding to the seven heads of the Dragon in the Draconian Tradition, where the eighth head is identified with Daath/the Abyss. On the path of the Qliphoth the seven pointed star stands for the gate to the Abyss and is connected with the mysteries of Babalon, hence the sigil also refers to the symbolism of the feminine, in which the kteis of the goddess is the entrance to Sitra Ahra. It represents the gnosis of the Abyss accessed by the Initiate entering the gate of Belial, empowered by Lucifer's Flame of Ascension. The two skulls in the sigil typify the double aspect of Belial's Qliphothic Current, representing his role as the guardian of both the Nightside and the Dayside, the lord of the Gate of Daath/Death. Finally, the trident, the ancient emblem of kingship and authority, shows that we are dealing here with a powerful demonic ruler. The colors associated with Belial as the Keeper of the Gate are white and black, and the black seal on a white background will work best for this purpose, although you may also use colors associated with the Draconian Current in general, i.e. red, gold, and black.



## INVOCATION

Apart from your normal ritual tools, for this working you will need two candles—one black and one white, representing the Dayside and the Nightside aspects of Belial's Current. Place them on both sides of the sigil, black on the left, white on the right. If you use incense, the recommended choice is Dragon's Blood or Musk.

1. When you prepare your temple, stand or sit in a comfortable position and focus on the sigil. Anoint it with your blood and see how it becomes charged and activated with your life-substance. Envision it glow and flash with the fiery red energy of the Draconian Current, sparks of flame flickering all around. At the same time chant the following calling as a mantra:

*Belial, King of the Spirits of Darkness, open for me the gate to the  
Nightside!*

2. Keep gazing at the sigil until you see the demon-king standing behind the gate. Ask him for his assistance and guidance on the journey through the gate of the Abyss. Feel his presence in the temple and hear his voice speaking to you. When you feel ready to continue, visualize yourself in the center of the burning eleven-pointed star of the Qliphoth, in the Cave of Lilith, and with the ritual blade draw the symbol of the trident in the air. Envision it burn with red and golden flames of Lucifer and Lilith, and recite the following invocation:

*With the Trident of Lucifer in the Black Womb of Lilith,  
I, (your magical name), ignite the Ascending Flame in my soul,  
And I open the Gates of Sitra Ahra to walk the Path of the  
Nightside.*

*In the name of the Dragon,  
Primal Source of All Creation,  
I invoke Belial, the Keeper of the Gate to the Abyss,  
To come to my temple and manifest!*

*From the threshold of day and night,  
And from the wastelands of civilizations of man,  
I call forth Belial,*

*Mighty and powerful king!  
I invoke the lord of the spirits of darkness,  
He who was created next after Lucifer,  
Master of heresy and apostasy!*



*Come through the gate of the seven pointed star,  
Arise from your sanctuary beneath the sands of time,  
And bring forth your legion of shadows and ghouls,  
So that I may learn the gnosis of the dark oracle!  
Answer my calling and reveal your presence to me!*

*Open for me the Gate to the Abyss,  
So that I may walk the Desert of Set,*

*Cloaked in your dark splendor,  
And armed with your weapons and shields!*

*Worthless One!*

*Guardian of the Gate!*

*Lord of the North!*

*Come from the Place of Crossing,*

*And lead me on the paths of empyrean heights and infernal depths,*

*Through the underworld of my soul,*

*Into the Womb of the Dragon!*

*Lord Belial,*

*Enter my body and empower me with your sacred and unholy es-  
sence,*

*And share with me the wisdom and knowledge of the Void!*

*Ho Ophis Ho Archaïos,*

*Ho Drakon Ho Megas!*

3. When you finish the words of invocation, sit or lie down and open yourself for the energies flowing into your ritual space. Visualize the gate of Belial in the form of the seven pointed star in front of you and see it burning with the fire of the Dragon, which is the vehicle of Ascent on the path of the Qliphoth. Observe the temple and sense phenomena manifesting in it when Belial comes through the gate of the Nightside, or close your eyes and let him manifest and speak to you through your inner mind.
4. When you enter the threshold of the Abyss, you will find yourself in pure, raw darkness, where nothing lives and nothing exists. There are no gods or spirits there, and you will often find yourself

unsure if you are even there at all as you may have a deep sense of dissolution in which you will not be able to see, feel, or think. This feeling can be compared to being sucked into a black hole, and what is left is the pure canvas of the Void, blank and waiting for manifestation. Usually, this emptiness is immediately filled with various manifestations of the mind, hence demons and monsters associated with the Abyss. By assuming the consciousness of Belial we become able to experience this state of emptiness in its pure and primal form. This consciousness feels like being completely hollow and isolated from all needs and attachments—worldly, bodily, intellectual, emotional, and so on. It is a condition between being and non-being, manifestation and non-manifestation, life and death. In this state we have no sense of time or space and nothing exists, including the world, our life, and ourselves—all that we were does not matter anymore—we become “the Worthless One.” At first, this work may not feel like this and you will experience Belial in his various manifestations, showing you certain aspects of his gnosis and teaching you lessons about the path. But only when you reach this stage in your work will you be truly ready to enter the Abyss and explore its mysteries.

Belial’s energies often influence dreams as well, showing visions of the gate, the Abyss, or primal forces of darkness rising up from the Void to invade and devour the world. If you wish to explore his Current through dream work, do not close the working when the invocation is over. Perform your rituals shortly before sleep and use your favorite techniques of dream magic to enter the gate of Daath and trigger conscious dreaming. These dreams are heavy and dark, bringing forth many internal issues and concerns. This is accompanied by the sense of entropy and dispersion, which is usually present both during and after the workings, prompting the practitioner to confront one’s issues and deal with them.



## EVOCATION

The best medium for evoking Belial is the black mirror. This procedure is already described in the previous chapters, and the formula of calling is simple and does not require any other special tools or items.

1. Place the mirror between two candles, burn some incense if you wish, and take the sigil of Belial into your hand or put it in front of you. As usual, anoint it with your blood and gaze into it until you see it glow, flash, and come alive. At the same time chant the mantra “Zazas Zazas Nasatanada Zazas” rhythmically, in a low voice or whisper. Imagine that the mirror becomes a gateway connecting your temple with the threshold of the Abyss and call Belial to appear and take shape. Move your gaze from the sigil to the mirror, visualizing the image glowing and pulsating in the middle of the gate, responding to your calling, morphing into other shapes, and eventually crystallizing into the figure of the demon-king.

2. Belial can be summoned with the following words or with your personal words of calling:

*Lord Belial, King of the Spirits of Darkness, come through the gate of Daath and show me the secrets of the unseen. Share with me the knowledge of the Void and guide me on the twilight path, through the place of crossing, at the threshold of the Dayside and the Nightside! Keeper of the Gate, in the name of the Dragon, I summon you to reveal your presence to me!*

3. When you see the demon-king manifesting in front of you, welcome him in your temple and ask him your questions. He may appear in the mirror or take shape from the incense smoke. As the Keeper of the Gate, he is usually seen as two hooded figures, one in a white robe and the other in black, both merged and ap-

pearing to be one and the same. Their faces are hidden in the shadow, but you can see their skeletal hands reaching out for you. Greet him with a few personal words and open yourself to his messages, or let him speak to you through your inner mind. When you feel his presence leaving the temple, thank him for what he has revealed to you, close the ritual, and return to your mundane consciousness.

The Keeper of the Gate comes with messages and visions that allow the practitioner to glimpse into the Abyss. These transmissions are often chaotic and hard to grasp, resulting in images of death and entropy as well as thoughts about the physical world being only an illusion on the path. He speaks of the body being only a medium and a vehicle for the spirit, and he reveals cracks in reality, showing that the world we see is not real. He also brings forth many feelings and thoughts on the meaning of “worthless,” both on the personal level and in regard to things that are generally considered as “objective reality.”

What should also be kept in mind is that the Keeper of the Gate is a specific mask of Belial, often not even resembling his Goetic descriptions or information provided in old books of magic. This mask of the demon-king is characteristic for the threshold of the Abyss. He will help you prepare yourself for the journey through the Abyss, but it is very unlikely that he will assist you in operations of low magic. If you are only interested in the latter, my advice is to work with him in his Goetic aspect. ★





# Choronzon & Shugal

*The Demon of Dispersion  
& the Howler in the Desert*

CHORONZON and Shugal are known within the Draconian Tradition as guardians of Daath/the Abyss. While Choronzon as an entity is first mentioned in the sixteenth-century writings of John Dee, Shugal is fairly unknown and most information about this being is derived from Kenneth Grant's Typhonian Trilogies. In the Draconian/Typhonian Tradition these two entities are considered to be two separate aspects of one being, known as the Beast 666, the true guardian and ruling force of the Abyss. We have already met with this concept while discussing Thagirion, but here we face the Beast of the Abyss in a new manifestation, representing the eighth head of the Dragon, while the lower Qliphoth (from Lilith to Gha'agsheblah) are thought to be the seven main heads. In this view, Choronzon is the feminine half of the Beast and Shugal its male aspect. The numerical value of Choronzon's name is 333, and the same applies to Shugal, thus adding up to 666—the infamous number of the Beast. We will speak about this concept in this chapter,

and we will approach Choronzon and Shugal separately at first and then explore their conjoined forces forming the image of the Beast.

In the writings of John Dee, Choronzon is only vaguely mentioned and referred to as “that Mighty Devil.” Dee and his assistant, Edward Kelly, encountered this entity during their Enochian workings and recognized its sinister nature, believing it to be a demon or devil. They also used a different spelling of its name. Originally, it was “Coronzom,” which was later printed as “Coronzon” by Meric Casaubon, and finally, “Choronzon” is the spelling coined by Crowley, who claimed it to be the “corrected” spelling, adding up to 333, which was the number of Choronzon revealed to him in his scrying of the tenth Aethyr. From the same workings comes the phrase “Zazas Zazas Nasatanada Zazas,” which we are using in the workings of this book as a mantra of calling. These words were received from Choronzon and can be used to open the gates of Sitra Ahra at the threshold of the Abyss. In *The Vision and the Voice* Crowley gives a detailed account of his workings with the tenth Aethyr and his encounter with the Dweller in the Abyss, which were done together with Victor Neuburg in the Sahara Desert. In these workings Choronzon appeared as a spirit of dispersion, assuming various forms and attacking the operator by appealing to his desires and fantasies. Following this experience, he described this entity as a temporary personification of the raving and inconsistent forces of cosmic chaos that occupy the Abyss. In his view, Choronzon is a contradictory entity that reduces every concept with which it is brought into contact to its own indescribable state of fluid nothingness. It stands for utmost confusion and is the essence of all delusion. This description is very close to how the Dweller in the Abyss manifests within the Draconian Tradition. There are theories which identify this entity with the Enochian concept of the Stooping Dragon and the apocalyptic Beast 666 mentioned in *Revelation*, emphasizing the Draconian/Typhonian nature of this force, which is all true to a lesser or greater degree, but Choronzon’s true essence is amorphous. This entity does not take a concrete form, and if it does, it is only for a

short moment. Instead, Choronzon creates forms and can manifest in any shape, morphing into other shapes and forms in order to confuse the practitioner. It may also assume many different shapes and forms at the same time, manifesting with all of them together and creating a lot of chaos and confusion.

According to Grant, the name of the Demon of Dispersion is a corruption of “Chozzar,” the God of Atlantean Magic. This is another mysterious being associated with the Abyss, and outside the Draconian/Typhonian Tradition not much is known about this “Atlantean” god. In Grant’s writings he is associated with such deities as Neptune, Poseidon, and Nodens—the God of the Deep. In this sense, we are referring to Nodens as a god of watery depths of the Necronomicon Gnosis rather than the Celtic deity of the sea and hunting, although these two have much in common as well. What connects all these god-forms is the trident, the ancient symbol of authority over seas and oceans, whose symbolism is connected with both water and fire. In this view, water stands for the unconscious and the underworld—it is the Abyss, R’lyeh, Atlantis—mythical realms associated with a lost, dormant power waiting to be rediscovered, while fire refers to the vehicle of Ascent on the path, the letter *Shin* of the Hebrew alphabet, and the triple fire-tongue of Typhonian mysteries. The trident, or the triple tongue of flame, is also symbolic of the three *nadis* through which the Kundalini Serpent ascends through the chakras, opening way to transformation and illumination.

What is also interesting to note is that the name “Chozzar,” appearing throughout Grant’s Typhonian Trilogies, means “pig,” or “sow,” referring to one of the Typhonian zoomorphic symbols of Set, associated also with Hecate and her power of transforming men into beasts. Having in mind that the Abyss is identified with the Desert of Set and holds the entrance to the pathways connecting the whole Tree of Qliphoth—the Tunnels of Set—we arrive at the role of Set in the initiatory mysteries of Daath. One of the zoomorphic em-

blems of Set is a desert fox, or fennec (in Grant's writings referred to as "Fenekh"), which is also symbolic of the other half of the Beast 666—Shugal, or the Howler in the Desert. Jackal as a symbol usually stands for desolation and destruction—it is the scavenger of the desert and the enemy of travelers through the desert. But it is also a psychopomp and a guide to the land of the dead, typified by such "jackal" gods as Anubis. In the symbolism of the Nightside Shugal is also called "the jackal of Set" and represents the Lux, or positive energy, while Choronzon stands for the negative energy, or the Nox. While Shugal is the Zenith, the sun in the South, Choronzon is the Nadir in the North. Together they constitute the Beast 666, the true guardian of the Abyss, facing inward and outward at the pylon of Daath and separating the known world from the world of Shells, or in psychological terms, individual consciousness from its universal source.

In rites of magic Choronzon manifests in many ways. Some practitioners describe this experience as being surrounded by dense energy without form, others as being exposed to raw chaos and confusion. Often the Demon of Dispersion comes in many shapes and forms appearing at the same time and in all possible places, occupying the whole space in the room and enveloping the practitioner with clouds of energy. There are also visions of a gigantic eye forming into a swirling portal, crescent moon dripping red toxic blood, gigantic amorphous being, face forming from an inverted pentagram, black tentacles, and so on. Since this energy is neither male nor female, I will refer to Choronzon in this chapter as "it," although it is not uncommon to experience this energy as a feminine force, sometimes even manifesting as a female being and resembling the Scarlet Woman of Crowley's writings. These visions may include kteis-like shapes and forms as well as a lot of feminine imagery and symbols, which, however, are often abstract and difficult to grasp and define.

Shugal, the Howler in the Desert, is more tangible and easier to describe. In rites of magic he usually assumes the form of the noctur-

nal desert fox, but he may also be seen as morphing into a huge shadow being—howling, consuming the whole landscape while breathing in, and pulling the practitioner into the belly of the Beast. This is accompanied by messages of surviving in desolation, finding the way through tunnels and labyrinths of the Nightside, devouring the world to make place for new things to manifest, etc. Sometimes he and Choronzon are simply seen as companions on the journey through the Desert of Set, guardians and protectors of the traveler, but also as initiators and those who set up tests and ordeals for the Initiate on the path of the Nightside.

The desert as an image of the Abyss is a recurring motif in this work, both in rites of invocation and evocation. It is often seen as red, and instead of sand there is dried powdered blood of primal beings—giants and first gods that existed before mankind was born. Sometimes it is experienced as a nocturnal place of pillars which are on fire—you may already be familiar with this imagery if you worked with my *Qliphothic Meditations*. In the Draconian/Typhonian Tradition this desert is identified with certain concepts characteristic of the Necronomicon Gnosis, such as the Plateau of Leng or the black planet Yuggoth, while the guardians form together not only the Beast 666 but also the gate existing beyond time and space, which in the Lovecraftian lore is equated with Yog-Sothoth. Associations with the Necronomicon and its lore are common in the work of the Abyss because from this realm onward the Initiate's perception and experience of the universe begins to change—the borders between worlds and dimension begin to dissolve and we become exposed to the raw, abstract, and amorphous forces behind all creation and all destruction.

While working with the guardians, you may also have visions of the red setting sun with black tentacles coming out of it and changing the sun into a black hole. You may have sensations of being in an "empty" space, but at the same time it is not empty, but filled with liquid blackness that assumes forms and voices—changing, mutating

and morphing, never remaining in any manifested form long enough to grasp and describe these shapes. Apart from the usual manifestations of the guardians, you can also encounter in this work a female being with red hair and in a red dress, changing into a seven-headed dragon. Possibly, she is a manifestation of Choronzon, although some practitioners tend to see her as Babalon. Having in mind that within the Draconian Tradition, these two god-forms are actually thought to be one and the same, neither interpretation can be seen as false. Finally, while traveling through the crimson desert, you may also have visions of Set, the “red” lord of the desert, appearing with fire and knives that cut through the illusory landscapes of the Abyss, opening way for the true image of the universe, which is that of the Void, and showing that the Abyss exists outside the Qabalistic Tree, beyond the cells of space and the circles of time.



### The Sigil of Choronzon



The sigil of Choronzon displays the inverted pentagram representing the Beast of the Abyss and the horns of the Lord of Dispersion. The eye in sigil stands for the Eye of the Dragon, referring to the higher form of seeing that is to be initiated in the realm of Satriel, after the ordeals of the Abyss are completed. Here, at the threshold of the chasm separating the seven lower realms of the Qabalistic Tree from the highest triad, the Initiate already experiences glimpses of this power, but it is not fully mastered until the tests of the Concealer are met and passed successfully. Finally, the flame in the upper part of the sigil is symbolic of the Luciferian Flame of Ascension, showing that all initiation is through fire and force. The sigil should be painted in red on a black background, but you can also experiment with other colors, such as gold or silver.



### The Sigil of Shugal



The sigil of Shugal, the Howler in the Desert, refers to the scorching sun of the Desert of Set, which burns all with its fearsome rays. In this sense, it is also a form of the Eye of the Dragon, which is shown by means of reptilian imagery. The six rays refer to the number of the Beast and the solar initiatory force on the path while the inverted crescent stands for the Ophidian Current of the Qliphoth. The eye is on fire, showing that the path of initiation is the path of flames and all transformation occurs through the life-giving and deadly force of the Dragon. The sigil should be painted in gold on a black background.



## INVOCATION OF CHORONZON

For this working you will only need your normal ritual tools and candles to light up the temple. The procedure of calling is simple and you do not need any special items. Feel free to use incense if you wish—the recommended choice is Dragon's Blood. The energies of Choronzon are very chaotic and confusing, and my advice is to perform it for the first time while staying anchored in the physical plane, e.g. do the working with music playing in the background, which will provide connection to your temple while traveling through the threshold of the Abyss. Another option is to perform the working with a partner or assistant. The reason for this is that these energies will most likely make you feel very unbalanced and you may find it hard to return to your normal consciousness afterward. This is not a side-effect of this work but the normal manifestation of the Demon of Dispersion. You may also feel very weak, sick, and drained of all your energy—this is normal, too. However, everyone processes energy in a different way, and perhaps you will not experience any of these symptoms at all. In any case, remember to ground yourself after the working, e.g. by simple mundane actions. When you get used to these energies, feel free to proceed with this work on its deeper levels, dream work, evocation, and so on.

1. Sit in a comfortable position and put the sigil in front of you. Like in the previous invocations, anoint it with your blood and focus all your attention on it. See how it becomes charged and activated, and visualize it flashing and glowing with the primal, chaotic energy of Choronzon. This energy is taking various shapes, morphing and continuously changing, never assuming a concrete manifestation. It is also tremendous and not focused in one place, manifesting around you as images or voices, seemingly without any sense or purpose. It is essential to stay silent and focused during this practice, chanting only the name of the guardian as a mantra:

*...Choronzon...*

2. Focus your attention on your Third Eye and feel how it pierces barriers between worlds and dimensions. Envision the sigil as a gate to the realm of Choronzon, the Guardian of the Abyss. Send the intent of the ritual through the gate and feel the Demon of Dispersion answering your call, the energies of this entity flowing into your temple and waiting to enter your consciousness and merge with it.
3. When you feel ready, stand up, face the altar, envision yourself in the center of the burning star of the Qliphoth, in the Cave of Lilith, and with the ritual blade draw the trident of Lucifer in the air. Envision it burn with golden-red flames, and speak the following invocation:

*With the Trident of Lucifer in the Black Womb of Lilith,  
I, (your magical name), ignite the Ascending Flame in my soul,  
And I open the Gates of Sitra Abra to walk the Path of the  
Nightside.*

*In the name of the Dragon,  
Primal Source of All Creation,  
I invoke Choronzon, the Demon of Dispersion  
To come to my temple and manifest!*



*From the Desert of Set and the abode of nothingness,*

*I call forth Choronzon,*

*Dweller in the Abyss,*

*Guardian of the door to the Nightside,*

*The beast and the goddess!*

*Open for me the gate of Daath and reveal your presence to me!*

*Come from between darkness and light,*

*And let me gaze into the mysteries of the unknown!*

*Lead me into your chaos and confusion,*

*Annihilate illusions and open the Eye of the Dragon,*

*So that I may find integrity and clarity,*

*And pierce the veil of reality*

*As I learn to see through the eyes of the gods!*

*Dweller in the Abyss,*

*Sharpen my senses and teach me how to use them on the path*

*through the night,*

*Empower my journey through the desert of emptiness and desola-*

*tion as my guide and companion,*

*And lead me where no one has ever tread before,*

*So that I may find myself in the heart of the Void!*

*Deus Est Demon Inversus!*

*Ho Drakon Ho Megas!*

4. Focus on your Third Eye. Feel how it opens and receives the vision of Choronzon, the Guardian of the Abyss, the Demon of Dispersion. You may open yourself for the experience without forcing any visions, or visualize a reptilian eye surrounded by the vortex of chaos. Let it fully manifest and devour you, and let yourself become one with the Void. Then open your mind for whatever may come. It is very likely that you will experience a lot of confusion at first, without being able to focus on anything in a concrete way. It may feel absolutely overwhelming. This is how it should be—stay calm and let these visions and manifestations of the Demon of Dispersion crystallize into clear messages. This

may not happen at once, maybe not even in the first working. Do not get discouraged. Pay attention to all that happens in the temple and how these energies influence your daily reality. You may experience at this time a lot of dispersion in your life, which is a natural consequence of this work. Let it happen, and use these fragmented pieces of your reality to split your perception and look at your life from many angles.



## INVOCATION OF SHUGAL

The procedure of calling is here the same as with Choronzon. Shugal's energies, however, manifest in a different way. Instead of chaos and confusion, there is a lot of movement and struggle, both internal and manifesting in the practitioner's environment. Instead of dispersing the practitioner's reality and splitting it into fragmented parts, the Howler in the Desert devours it as a whole, exposing us to pure nothingness that is characteristic of the Abyss. This can be a very abstract and atavistic experience, and without a powerful and integrated Self, forged in the Dragon's Fire through the ordeals of the other Qliphoth and its ruling forces, you may find it hard to succeed in this work.

1. Prepare your temple as you usually do in your work. Sit in a comfortable position and put the sigil in front of you. Follow the same calling formula as in the Choronzon working. Anoint the sigil with your blood and focus your attention on it. See how it becomes charged and activated, and visualize it flashing and glowing with the primal energy of Shugal, the Howler in the Desert of the Abyss. Shugal manifests as a jackal or a fox, both emblematic of Set in the Draconian Tradition. He is the guardian of the gate and the guide and companion to travelers through the Abyss, and his energy is connected with manifestations of Set and the Current of the Crimson Desert.

2. While gazing at the sigil, chant the name of the Howler as a mantra:

...Shugal...

3. Focus your attention on your Third Eye and feel how it pierces barriers between worlds and dimensions. Envision the sigil as a gate to the realm of Shugal, the Howler in the Desert. Send the intent of the ritual through the sigil and feel the demon answering your call, his energies flowing through the gate, and his presence behind the gate, awaiting invitation to enter your consciousness.
4. When you feel ready, face the altar, envision yourself in the center of the burning star of the Qliphoth, in the Cave of Lilith, draw the symbol of the trident in the air, and recite the invocation:

*With the Trident of Lucifer in the Black Womb of Lilith,  
I, (your magical name), ignite the Ascending Flame in my soul,  
And I open the Gates of Sitra Abra to walk the Path of the  
Nightside.*

*In the name of the Dragon,  
Primal Source of All Creation,  
I invoke Shugal, the Howler in the Desert,  
To come to my temple and manifest!*

*From the abode of nothingness and desolation,  
I summon Shugal,  
He who howls in the wilderness,  
Nocturnal Desert Fox,*

*Guide and companion to those who travel through the Crimson  
Desert!*

*I call forth the Jackal of Set,  
Scavenger of the night!*

*Come to me and lead me through the gate of Choronzon,  
Under the scorching sun of the desert,  
And through the howling winds and sandstorms,*

*So that I may prevail among chaos and dispersion,*

*And find my way to Godhood Within!*

*Empower me with your night vision,*

*And with the sharp senses of a beast of the night!*

*Teach me the ways of the desert,*

*And guide me through the Tunnels of Set,*

*From the bonds of the mortal flesh,*

*To the heart of infinity,*

*Where I shall find clarity in confusion,*

*And power in weakness and exhaustion!*

*Through fire and force,*

*I call you, Shugal!*

*In Nomine Draconis,*

*HO DRAKON HO MEGAS!*

5. When you finish the words of invocation, sit or lie down, and focus on your Third Eye again. Feel how it opens and receives the vision of Shugal, the Howler in the Desert of the Abyss. Visualize the Desert of Set and call the Desert Fox to show you visions of the Abyss and to be your guide and companion on this journey. His energy is fiery and dark, like a vortex of shadow and flame. He may appear in his fox or jackal form, but he may also be amorphous, manifesting as a tremendous wave of force entering the room and devouring all, leaving you alone in the blackness of the Void. Like in the case of Choronzon, this may be an abstract experience and you may not receive any concrete messages or insights until your senses become adjusted to this Qliphothic Current. Again, this may take more than one working, so be patient in your practice. Pay attention to your dreams, insights, thoughts, emotions, etc., as well as to what happens in your environment. Manifestations of the Abyss are sometimes very physical, like swarms of insects suddenly appearing in your apartment seemingly out of nowhere; sounds and voices that are clear and loud, although there is no one in the room; or simply a strong presence of

something that can be sensed, but not seen, or appears as monstrous shadows when it gets dark. Do not be frightened when this happens—this is all a sign that you have successfully opened the gate to the Abyss. These phenomena will most likely disappear by themselves after you finish your work with the guardians of this realm.



### INVOCATION OF THE BEAST 666

This working invokes the forces of Choronzon and Shugal conjoined within their double Current in order to experience these energies in their totality. Place the sigils of both entities on the altar—they can be painted e.g. on two pieces of wood (gold or silver on a black background) and placed so that they face each other, while at the same time you can gaze comfortably at both and into the space between them. You can use two candles for this working—illuminating each sigil. No other light is necessary. Between the sigils should be black, empty space.

1. Begin the ritual like you did before—stand or sit in a comfortable position and focus on the sigils. You may anoint them with your blood, although if you use the same sigils as in the previous workings, it is not necessary in this practice. At the same time chant the words of calling to open the gate of Daath:

...Zazas, Zazas, Nasatanada Zazas...

2. As you chant, feel the energies flowing through the sigils and concentrating in the empty/black space between them. Feel the presence of the entities slowly building around you, awaiting invitation to enter your consciousness. When you feel that the atmosphere in the room is charged with the energies of the Abyss and your mind is ready for communion with the conjoined forces of the Beast, begin the invocation.

3. Again, face the altar, envision yourself in the center of the burning star of the Qliphoth, in the Cave of Lilith, draw the trident in the air and speak the following words:

*With the Trident of Lucifer in the Black Womb of Lilith,  
I, (your magical name), ignite the Ascending Flame in my soul,  
And I open the Gates of Sitra Abra to walk the Path of the  
Nightside.*

*In the name of the Dragon,  
Primal Source of All Creation,*

*I invoke the Beast known as Choronzon and Shugal,  
The Demon of Dispersion and the Howler in the Desert,  
To come to my temple and manifest!*

*From the desert of desolation and nothingness  
I summon the lord and the lady that dwell at the threshold,*

*Choronzon-Shugal,  
Chaos and Void,*

*Light and Darkness conjoined and clothed in form!*

*I call forth the Guardian of the Abyss,  
Dragon, Goddess, Beast!*

*Come with jackals and desert foxes,  
With serpents and primordial monsters,*

*And guide me through the everlasting night!*

*Empower me with your vision so that I may see in the dark,  
Teach me your cunning so that I may never stray from my path,  
Cloak me in your power so that I may destroy all obstacles and enemies,*

*And ignite within me your timeless fire,*

*The deadly and life-giving essence of the Dragon!*

*With your desire and passion I walk my path,*

*With your strength and courage I face my challenges,*

*With your sharp senses I pierce illusions of the world,*

*And with your wisdom I learn how to be the Creator and the Destroyer!*

*I invoke Choronzon!*

*I invoke Shugal!*

*I invoke the Beast!*

*I call the Dragon of the Abyss!*

*In Nomine Draconis,*

*Ho Drakon Ho Megas!*

4. When you finish the words of invocation, sit or lie down and open yourself for energies manifesting in your ritual space and in your consciousness. Focus again on the black space between the sigils and feel how the energies flow into your body and manifest through your inner mind, transforming you from within. If you wish, you may chant the names of the entities or the last part of the invocation while entering the trance of communion.

The workings of Choronzon and Shugal at first may bring a lot of chaos, confusion and dispersion, but all this will eventually be brought back in balance. Before it happens, however, you may experience your whole world dissolving. Reality and dream states will blur and you will not know what is real and what belongs to other dimensions. Days and nights will pass without notice and everything will seem "otherworldly." It is a highly confusing condition, in which you may find it difficult to function normally in your environment and interact with other people. Be mindful of that when you approach this work. Usually, all gets back to normal after the work with the guardians is finished and their lessons absorbed properly. If, however, you fail at some point, you may find yourself struggling with this chaos and dispersion for longer periods of time until you eventually realize that what you need is to take a step back and rework the lessons of this realm.



## EVOCATION OF THE BEAST 666

In this practice we will not use any of the previous methods of calling. The Beast of the Abyss is a tremendous, atavistic force that cannot be contained within any vessel of manifestation or scrying medium. Actually, my advice is to work with it through invocation instead of evocation as it does not resemble any spirit or deity that you have faced so far in your work with the Qliphoth. Neither can it be called to fulfill your wish or manifest your intent. Normal procedures of calling are therefore useless, and working with the Beast makes sense only for the purpose of transformation, initiation, and self-knowledge, and in this case you may simply use the invocations provided earlier in this chapter. However, if you would like to evoke this being into your temple, you can do it e.g. within a circle of mirrors and candles. These can be black mirrors or normal ones, at least six, placed around you in a circle. The candles should be put in between them. You can use the sigils of Choronzon and Shugal for this work, but my advice is to make your own sigil—the Beast of the Abyss is a manifestation of your Self, and the forms it assumes in evocation are the images of your ego clothed in various shapes. We are not talking here about "annihilation of the ego," but rather about facing and confronting it in all its forms in order to mold it into a powerful god-like consciousness. The personal sigil can be designed during the invocation provided above, in a trance of possession, or simply by meditating on it. Once it is drawn, you can use it as your own key to the gate and a link to the force of the Beast.

1. When you are ready to perform this working, light the candles and sit down in the circle of mirrors. Take the sigil of the Beast into your hand or place it in front of you. Empower it by your blood, opening gateways between the image and your subconscious mind, and see it flash and come alive as you gaze at it. At the same time, you may chant the mantra "Zazas Zazas Nasatanada Zazas" to attune your senses to vibrations of the Other Side. When you feel that the atmosphere in the temple becomes

dense, speak the following (or personal) words of calling, and pay attention to all that is happening around you.

*By the blood, which is my life-substance, I open the gate to the Abyss and I call forth the Beast that dwells in Chaos and Void. Choronzon-Shugal, Dragon of the Abyss, rise up from the darkness of the night and give shape to my thoughts, emotions, and desires. Show me what I need to see to know myself and embrace my darkness and my light. In the name of the Dragon, I summon you to reveal your presence to me!*

The presence of this force may take shape in the mirrors around you, showing you facets of your Self—your darkness and light, weakness and strength, beauty and ugliness, health and sickness. You may see it manifesting as images, voices, and other physical phenomena which you can observe around you, but it may also be a very abstract experience and the force will manifest like in the rites of invocation—showing your visions and speaking to you within your inner mind. Usually, however, you will feel a dense presence pressing upon you from all sides. This may be quite overwhelming and many practitioners find it frightening, as this force comes from within and it is common to feel completely drained afterward. If this happens, after the working is finished, stay in meditation for a while and strengthen yourself by your favorite Kundalini practice or energy-raising technique.

Manifestations of the Beast are mostly personal, projecting the most intimate aspects of your subconscious mind onto the canvas of your conscious Self. However, you may also experience visions of the Abyss and its dwellers—the Demon of Dispersion, who comes as an amorphous mass of energy (tentacles, tendrils, shapeless forms, etc.), the Howler in the Desert, who comes as a howling fox or jackal, Set in his aspect of the Lord of the Desert, and so on. The Beast may also manifest as a dragon or in another zoomorphic shape, although you may see it as the goddess of the Abyss—the woman in the red dress, often identified with Babalon. Pay attention to all that hap-

pens and all that is revealed through this work. When you feel ready to finish the working, close the ritual, thank the guardians for their assistance, and return to your mundane consciousness. \*

...and glimmered in shadow through the trees. The darkness was not empty, but filled with the sound of water dripping from the eaves of a distant house. The air was thick with the scent of earth and the low hum of insects. In the distance, a lone figure stood in a clearing, their back to the viewer, looking out over a vast, dark landscape. The figure's form was silhouetted against a faint, glowing light source, possibly the moon or a distant fire. The overall atmosphere was one of mystery and foreboding, with a sense of a hidden world or a secret being revealed.





# Lucifuge Rofocale

## *The Lord of the Night*

**L**UCIFUGE Rofocale is the ruling demon-god of Satariel, the first Qlipha above the Abyss—the dark counterpart of Binah. As a demonic spirit, he is known from a number of grimoires that belong to the Solomonian Tradition (old books of magic reputedly written by King Solomon himself), and most information about him is derived from *The Grand Grimoire*, an obscure text focused on making pacts with the spirits. Lucifuge is mentioned there as the prime minister of hell under the command of Lucifer while the latter is presented as standing on top of the infernal hierarchy and ruling all others spirits as the emperor of hell. Pacts in the Solomonian Tradition are believed to be made between the sorcerer and Lucifuge or other spirits acting on behalf of Lucifer, and usually Lucifuge is called to procure hidden treasures. From *The Grand Grimoire* we learn that Lucifer gave him power over all worldly riches and treasures while Lucifuge himself has beneath him such demons as Bael, Agares, and Marbas, along with thousands of other subordinates. He is therefore a powerful spirit, ruling over legions of other entities.

The name of this Qliphothic demon-god is derived from Latin words *lux* (“light”) and *fugio* (“to flee”), and it is sometimes thought to be an anagram of “Focalor,” referring to another demon of the Solomonian Tradition. Focalor appears in *Goetia*, where he is described as a powerful duke commanding thirty legions of infernal

spirits. He appears in the form of a man with a gryphon's wings, and he holds power over winds and seas. He can be called to destroy ships and to kill people by drowning them in water. Sometimes his Goetic sigil is used for the rituals of Lucifuge and many magicians believe them to be one and the same being. In my work, however, I have found that although there is a bit of truth in this theory, these two spirits should rather be approached as separate entities, and in this chapter we will use a sigil received through my meditative work with Lucifuge himself.

Another significant subject to address while discussing Lucifuge as the demon-lord of Satariel is his connection with Lucifer. In this interpretation, the name "Rofocal" is believed to be derived from the reversed word "Lucifer"—that is, "Reficul." That would make Lucifuge a "reversed" or shadow aspect of Lucifer. This is further explained by the thesis that while Lucifer is the Bringer of Light (or the Light Bearer), Lucifuge is He Who Flees Light or he who conceals light—the latter referring to his role as the lord of Satariel and the keeper of the mysteries of "the Concealer." In this sense, he is also viewed as the dark "brother" or "twin" of the Light Bearer. While Lucifer is the Morning Star and the symbol of the sun rising in the East, Lucifuge is the Evening Star and the herald of the sun descending to the underworld (or, in another interpretation, the black sun rising in the West). This association with "the black sun" or "the sun in the underworld" in the microcosmic sense corresponds to the black chakra Sunya (or Sunyata) existing outside the physical body of man slightly above the head. Sunyata, also known as the Dark Star chakra, is the gateway to the Void and it is also the Void itself. At the same time, it is the higher form of the Third Eye, referred to as the Eye of Lucifer or the Eye of the Dragon. This "dark eye" opens when the Initiate enters the realm of Satariel. I have already discussed this concept in *Qliphothic Meditations*, so here we will only focus on Lucifuge as the ruling force of the Qlipha and his powers and manifestations.

Coming back to his connection with Lucifer, while the Light Bearer is sometimes associated with Venus and its planetary influence, Lucifuge, as the lord of Satariel, is the spirit of Saturn. Venus is known as the brightest star shining in the sky, much brighter than any other planet. In magic it is associated with beauty, imagination, inspiration, creativity, and illumination. Accordingly, Saturn is the planet with the darkest and the most sinister symbolism. It rules all things occult, mysterious, forbidden, connected with death, negativity, ugliness, sickness, depression, melancholy, and so on. It presides over malefic magic, and its energies are used for cursing. It also rules all things material and stands for the inevitable passage of time that devours everything and turns all to nothingness. In the Draconian Tradition it is connected both with Satariel and the Black Sun of Thagirion, corresponding to the dark night of the soul on the path of the Qliphoth and the black light of NOX. But this is a huge subject and all these sinister associations of Saturn are discussed in detail in my *Sol Tenebrarum*, so I refer those interested in the subject to the book itself. Of course, Saturn has positive meanings as well, and represents stability, structure, focus, perseverance, and protection. It also stands for transitions, which in its negative meaning denotes all changes that are unwanted and frightening—death in its various manifestations—and in the positive meaning this signifies the clearing of the ground for growth and development. Its symbols are the scythe and the sickle, the emblems of the Reaper and tools commonly associated with harvesting and ending one stage of life to make another possible. Finally, Saturn is also connected with the night and animals such as owls, snakes, mice, etc. If you have come this far in your study, you will most likely recognize these animals as characteristic for the feminine Currents of the Qliphoth. Indeed, Satariel is the very source of all these Currents. It is the Womb of the Dark Mother and the Throne of the Dark Goddess, consisting of a multitude of endless, pitch-black labyrinths, where Lucifuge appears as a guide and companion to the Initiate on the path of the Qliphoth. The ordeal of Satariel is that of death and rebirth—dying to the old



life and being reborn through the Womb of the Dark Mother. "Death" actually happens at the threshold of the Abyss (Daath/Death), where we enter stripped of all that we have been until that point in our daily life, leaving the whole world behind. However, if we do not become reborn through Satariel, we will lose ourselves in the Desert of Set and end up forever wandering through the wastelands of desolation and nothingness. This is a test of power, wisdom, and self-awareness.

As the demon-lord of Satariel, Lucifuge is usually seen as a horned being with shining eyes and a serpent's tongue. His body is either invisible or chameleon-like, reflecting the surroundings, and thus either bright and neutral or black and devoid of color. Sometimes he has wings and appears surrounded by flames, with a fiery aura around him. Other times he is only a black shadow. You may also see him in the company of black snakes. The black essence of which his body is made absorbs all light and merges with the blackness of the Void. But when he chooses to reveal his true essence, he manifests as a fiery being, a Draconian demon-god—the Twilight/Evening Star and the twin brother of Lucifer, which is a form not encountered anywhere outside his Throne in Satariel. His body is the Void itself. Again, there is a motif of the Eye of the Dragon appearing in the visions of this realm, referring to the Dark Star chakra Sunyata. The eye, or eyes, can be seen as manifesting in the center of the hexagram/the Star of Lucifuge (this is either a normal or unicursal hexagram), you may see dragons holding an eye in their jaws, the eye can appear in the center of a black vortex, etc. These visions are either described as beautiful and stellar or as frightening and black, devoid of any light.

In rites of magic Lucifuge is encountered in the setting of labyrinths, temples, underground tunnels, passages and crypts, guiding the Initiate into one's inner darkness. His messages are about the Nightside Currents, the role of the Dark Star on the path of Lucifer, inner wholeness, creation, atavistic instincts within, and the journey

on which we must all set in order to integrate all parts of the Self. The Dark Star is the foremost emblem of his gnosis, representing clear-seeing, awakening, and enlightenment. Here, in the Womb of the Dark Mother, the Goddess of the Qliphoth, he reveals himself as the Lord of the Dark Star and the Lord of the Night. It is important to remember, however, that the "star" does not correspond to the Third Eye/Ajna chakra in the body of the Initiate, but to the higher eye, the Eye in the Void, representing Sunyata and higher awareness. These messages come with visions of the Kundalini force and its patterns being projected onto the body, the trident piercing the chakras and forming the crown above the head, flames, triangles, and other symbols of Draconian gnosis. There are associations of this energy with the Tarot Atu "The Hermit," which stands for the journey toward the within, the quest for the light of self-gnosis, etc., but also with "Death," representing the closing of one cycle and opening way for another to come. There are also thoughts of sacrifices and rewards on the path, treasures and wealth that can be found during the inner journey into the personal underworld, as well as tests and traps that await the Initiate.



## The Sigil of Lucifuge Rofocale



The sigil of Lucifuge Rofocale combines the feminine symbolism of the Dark Mother, the goddess of Satariel, with Draconian imagery and emblems of Saturn. The central part of the sigil is symbolic of the Third Eye. It is open, showing that the center of awareness in this realm is moved to the higher eye, the Dark Star chakra, which is represented by Lucifuge as the dark twin of Lucifer. The Dark Star chakra in the image is represented by the eye inscribed within the unicursal hexagram which stands for the cosmic, or acosmic, Current of the Dragon, showing that it is the gate to the Void. The flames are symbolic of both Lucifuge and Lucifer as the initiatory forces within the realm of Satariel. The sigil should be painted in silver and gold on a black background.

## INVOCATION

1. Prepare yourself for this ritual with the Qliphothic breathing exercise and take as long as you need to attune your consciousness to the energies of the Nightside. Then proceed to the invocation. You do not need any special tools in this practice, apart from the sigil of Lucifuge. Like in the other workings, take it into your hand or place it in front of you. Anoint it with your blood and see how it becomes charged and activated. Visualize it burning with the flames of the demon-god of Satariel. This energy is black and devoid of any physical qualities—neither cold nor warm, neither dead nor alive, spreading around and absorbing all light in the room. Envision the sigil as a gate to the pitch-black labyrinths of Satariel and send the intent of the ritual through the gate. Feel Lucifuge answering your call, his energies flowing through the gate, and his presence in the temple awaiting invitation to enter your consciousness.
2. At the same time chant the mantra:

*Lucifuge Rofocale, Lord of the Dark Star, show me the darkness of my soul!*

3. When you feel that the atmosphere in the room is charged with the black Saturnian energies of Satariel and your mind is ready for communion with the Lord of the Night, envision yourself in the center of the burning star of the Qliphoth, in the Cave of Lilith. Draw the flaming trident in the air and speak the following words:

*With the Trident of Lucifer in the Black Womb of Lilith,  
I, (your magical name), ignite the Ascending Flame in my soul,  
And I open the Gates of Sitra Ahra to walk the Path of the  
Nightside.*

*In the name of the Dragon,  
Primal Source of All Creation,*

*I invoke Lucifuge, the Lord of the Night,  
To come to my temple and manifest!*

*From the pitch-black labyrinths of Satariel,  
I summon Lucifuge Rofocale,  
He Who Flees from Light,  
Dark brother of Lucifer,  
Lord of the Dark Star!*

*Come to me from your kingdom of shadow and shades,  
Reveal your true shape under the cloak of darkness,  
Manifest through the black light of NOX,  
And let me follow you into the heart of the night!  
Guide me on the twilight path of darkness and light,  
Into the Womb of the Dark Mother,  
So that I may find wisdom and illumination  
In the realm of absurdity, despair, and confusion.*

*Prime Minister of Hell,  
Show me the darkness of my soul,  
And reveal to me treasures and wealth of the underworld.*

*Lord of the Evening Star,  
Enflame my path with your black fire,  
And clothe me in your dark splendor,  
As I travel to the black heart of the Concealer.  
Spirit of Dark Illumination,*

*Open my eyes so that I may see through the night!  
Lucifuge Rofocale, Lord of Satariel,*

*I welcome you into my temple in the name of the Dragon!*

*In Nomine Draconis,  
Ho Drakon Ho Megas!*

4. When you finish the words of invocation, sit or lie down and focus on your Third Eye. Feel how it opens and illuminates the other chakras. At this point you should be able to see the higher eye, the Dark Star of Lucifuge. It is usually seen as a small black sphere slightly above the head. Move your focus to this sphere

and imagine that it grows and devours everything in the room until there is nothing left and you are alone in the heart of the Void. In this darkness you can now see Lucifuge, the Lord of the Night. Open yourself for his consciousness and let him speak to you through your inner mind. In rites of invocation he comes as a dark presence absorbing all light in the temple. This presence often manifests in a tangible way, e.g. the candles may suddenly stop burning and the room is filled with darkness which is dense and alive, forming into the shape of the demon-god of Satariel. You may see him as a horned black demon with wings, sometimes with three horns on his head, and his body is made of living darkness. Let him guide you through the black labyrinths of Satariel and let the vision flow freely.

At first, this experience may seem confusing and quite overwhelming. You will move through black corridors and tunnels, devoid of any light, and you will have to illuminate them with your inner fire. But Lucifuge absorbs all light and the whole experience may take a lot of effort and leave you drained. These tunnels and labyrinths spread in all directions and seem to have no end and no purpose. It is easy to lose yourself in these dark realms or get discouraged and try to go back. This, however, is a test that is set up by Lucifuge for the travelers to the Nightside. If you are persistent and determined, he will eventually lead you to the heart of the realm. When this happens, he will initiate you into the mysteries of Satariel, revealing the power and wisdom of the Concealer. Remember to keep record of all that is revealed through this work. Communion with the Lord of the Dark Star is an abstract experience at first and only in time will you be able to grasp his gnosis that is passed down through this work.

## EVOCATION

In this working we will use the "water" mirror. A similar procedure was used in the invocation of Naamah, although instead of clear

water we filled the scrying vessel with the black potion reflecting the poisonous aspect of the goddess' Current. In this practice you will need a black substance as well, representing Saturnian darkness and the pitch-black labyrinths of Satariel/Binah. This can be any black liquid—the simplest method is to use water mixed with black ink, but you can also make the working more “Saturnian” by using a thick black liquid—alcohol, liquor, a black substance that you have made yourself (potion made of magical herbs), etc. It is best, however, if it is not something you can eat or drink—the Saturnian energies of Satariel are poisonous and should be accessed through vessels that contain equally poisonous substances—black, thick, sticky, and viscous to the touch. They should be associated with all that is “abhorrent,” “disgusting,” “sickening”—toxic substances, chemical waste and by-products, excreted bodily fluids, rotten blood, etc. It is not absolutely necessary to use such substances in this particular practice, but feel free to experiment with them in your further work with the energies of Satariel.

The procedure of making the mirror is the same as before—prepare a large bowl, preferably black, and fill it with the black liquid which will serve as the medium of manifestation. It will be used as a scrying tool and the focal point of the ritual, therefore it should be big enough for you to gaze at comfortably—this can be done while standing or sitting. If you can find a bowl in the shape of an eye, representing the womb of the goddess of Satariel, it will be perfect for this work. Otherwise, use a normal, round vessel. Place the bowl on the altar or on the ground. On both sides of the vessel place two candles (preferably black) to provide light in the ritual space. Combine it with the blood work—let a few drops of blood drip into the black liquid, activating the gateway.

1. Like with the other Satariel-related workings, start this ritual with the Qliphothic breathing practice—take as long as you need to attune your consciousness to the energies of the Nightside and then proceed to the evocation. Place the sigil of Lucifuge in front

of you or hold it in your hand. Relax and clear your mind. Leave the mundane reality behind you. Activate the sigil with your blood and gaze into the image until you see it glow, flash, and come alive. At the same time chant the mantra “Zazas Zazas Nasatanada Zazas” rhythmically, in a low voice or whisper. With your eyes still fixed on the sigil, imagine that the black water mirror is a gateway connecting your temple with the pitch-black labyrinths of Satariel, the realm with no “light.” Move your gaze into the portal and envision the shape of the sigil glowing with golden-silvery light and pulsating in the middle of the gate.

2. When you feel ready to continue, speak the following words of calling (they can also be personal and spontaneous):

*Lucifuge Rofocale, Lord of the Dark Star, come forth from the pitch-black labyrinths of Satariel! Teach me the wisdom of NOX and let me gaze into the Void through the Eye of the Dragon. Annihilate the false light and illuminate my path with the vision of the night! Show me what I need to see to walk further into the heart of darkness! I open the way to the Throne of the Dark Mother and I evoke you into this temple! In the name of the Dragon! Ho Drakon Ho Megas!*

3. See the visions in the black water mirror crystallize into the figure of the demon-lord of Satariel. In this manifestation he usually appears as a man with black skin and burning eyes, sitting with his legs crossed inside a black whirlpool of force. Sometimes his eyes are closed, and he has another pair of eyes on the palms of his hands. Whatever form he assumes, pay attention to what he reveals to you—either through direct communication or hidden, subconscious messages. Ask him your questions and open yourself to whatever may come. When the communication is over, thank him for his presence, close the ritual, and return to your mundane consciousness.

The Lord of the Dark Star is an excellent teacher of the mysteries of the Void. He can reveal many insights into the nature of the Qliphothic initiatory process and the role of the Dark Star, the Eye in the Void. This knowledge is rare and unique, as the secrets of the higher eye are rarely explored in occult literature. However, he can also reveal to you things related to your personal path, opening way to treasures and riches of the personal underworld. These “treasures” can be interpreted as knowledge, insight, wisdom, etc., but they can also manifest in your daily life as things material and tangible. Lucifuge can show you that there are no boundaries to what you can achieve on your path, but use this knowledge with responsibility, otherwise you will find yourself driven by desire to have more, achieve more, strive for more. While it is a good thing to be driven on the path, you may easily lose control over this desire and it can turn into a burning hunger that will keep you focused on momentary goals and desires and distract you from your initiatory process. Remember that you are dealing here with the mysteries of “the Concealer.” ★





# Beelzebub & Adam Belial

*The Lord of the Flies  
& the Wicked Man*

In Qliphothic magic Beelzebub is the ruling demon-god of Ghagiel. He is known as the Lord of the Flies, the chief of demons, the original evil, or one of the seven princes of hell, and he usually manifests as a huge insect with a human skull instead of the head, or comes as a swarm of insects, primal and alien, unlike anything that lives on the earth. He is the Lord of Pestilence, bringing plagues, diseases and death, both to people and animals. His domain is the realm of the venomous and disease-carrying insects, locust and swarms of vermin, and he resembles Pazuzu, the plague-bringing god. Pazuzu is a demon encountered in Assyrian and Babylonian mythology, where he is the king of all demons of the wind. He is the bearer of storms and drought, disease and famine, identified with the South-Western wind. Pazuzu is a primal and amorphous being, depicted as a hybrid composed of body parts of many different animals—he has the body of a man, the talons of an eagle, the head of a lion, the wings of an insect, the tail of a scorpion, and the penis in the shape of a snake. In these depictions he greatly resembles Beelzebub, who is a combina-

tion of diverse animal body parts as well. His manifestations include a huge bee, a swarm of insects—usually flies, a horse's head, or a monstrous hybrid composed of various body parts with a black human skull instead of the head. In *Grimoirium Verum* he is depicted as a giant cow or a he-goat with a long tail, vomiting fire when angry. His true essence, however, is amorphous and he can communicate only if he is invoked or evoked through a medium or into a vessel of flesh—regardless if the vessel is alive or dead.

Beelzebub's name is usually translated as "lord of the flies," but there are also other interpretations. Originally, he was a Philistine deity called Baal Zebub, meaning "lord of the high place." Another variation of his name is "Baal Zebul," which is interpreted as "lord of the heavenly mansion." More often, however, the meaning of his name is explained as "god of the nether world," or "god of the dung," referring to his demonic qualities while his title "the lord of the flies" is associated with impurity and plagues, which in ancient times were believed to be carried by flies and other insects. These associations are reflected in his Qliphothic manifestations as well. As the demon-god of Ghagiel, he stands for the primal force of entropy that slowly gnaws at the whole universe, consuming it bit by bit and feasting on the dying world like insects consuming a decaying corpse.

As an evil spirit, he is mentioned both in the Bible and in a number of grimoires. In *Grimoirium Verum* he is one of the three rulers of the world, mentioned alongside Lucifer and Astaroth. According to this grimoire, he rules Africa, while Lucifer presides over Europe and Asia, and Astaroth inhabits America. Other grimoires and old books of magic describe him as a demon of gluttony, spirit of impurity, prince of false gods, and bringer of destruction. A rather unusual depiction of Beelzebub is provided in *The Testament of Solomon*. The grimoire presents him as a powerful prince of demons who brings forth destruction through tyrants, causes demons to be worshipped among people, excites priests to lust, and incites jealousies, murders, and wars. In this text, however, he is also a fallen angel associated

with the evening star and the planet Venus, which connects him with Lucifer. This is an interesting association, especially if we have in mind that Ghagiel is the Throne of the Dark God of the Qliphoth, in our work identified with Lucifer/Samael. Although the Throne of Lucifer is believed to exist within the realm of Thaumiel, at the same time he is the Dark God of Sitra Ahra, ruling the whole Dark Tree from the level of Ghagiel, together with the Dark Goddess of the Qliphoth (Lilith) whose Throne is thought to exist in Satariel, within the Womb of the Dark Mother. This shows the role of Beelzebub on the path of the Qliphoth in a completely new light. Some practitioners of Qliphothic magic also identify him with Belial because both demon-kings tend to appear with the buzzing of insects and both are associated with the direction of North in many ritual systems, but if we work with both of them long enough, their energies can be experienced as completely different in their essence.

In rites of Qliphothic magic the demon-god of Ghagiel manifests as swarms of tiny insects, primal and difficult to describe. Sometimes these swarms take the form of one gigantic being—usually seen as he is represented in the sigil provided in this chapter—as a hybrid of a fly, spider, and scorpion, with the black human or alien skull. He breathes toxic gas into the face of the practitioner, causing the body to disintegrate and disperse in swarms of energy particles. Then he reveals himself as the Lord of Pestilence. He holds dominion over all venomous and disease-carrying insects, locust, and swarms of vermin. Black swarms of locust destroying crops and causing famine, plagues, and epidemics—these are all manifestations of Beelzebub. He rules over diseases caused by bacteria and viruses that mutate and evolve as if they had their own consciousness. His energy fills the body with buzzing, which feels energetic at first, but then come visions of flying over deserts, barren places, mountains, and landscapes with no life—toxic and unfit for habitation. Other visions received through his rites are about wandering through dark labyrinths and corridors, abandoned and desolate. These realms are deserts and wastelands filled with sand, and you may experience a tangible and

physical feeling of having sand under your feet, on your skin, or even in your mouth.

Beelzebub's energy is primal, atavistic and amorphous, and we can interact with him only by summoning him into a medium. In rites of invocation we ourselves can be such a medium, channeling his energy and letting him speak through our inner mind. An interesting idea to communicate with him is also to work with a human medium that can channel his energy and through which he can speak to the conjuror. Here we will focus on both—the rite of invocation in which he will be summoned into the practitioner's consciousness and the summoning of the Lord of the Flies into a dead vessel through a necromantic ritual involving creation of a fetish that will serve as a medium of manifestation: the Skull of Beelzebub.

The second demon-lord of Ghagiel is Adam Belial, the Wicked Man. Sometimes his name is also interpreted as "the Wicker Man," and both these interpretations are valid and contribute to the understanding of this mysterious being. Not much is known about Adam Belial from the source literature and what we usually find are only vague mentions and references. I have already discussed his Qabalistic legend in my *Qliphothic Meditations*, but if you are not familiar with the book, I will describe it here as well. According to the story, as there are three worlds below the Divine Triad, there are also three Adams that correspond and belong in these three worlds. The first is Adam Cadmon, the ideal or perfected man, representing the archetypal world. The second Adam, known as Adam Protoplastus, belongs to the formative world, containing in himself both good and evil souls. Finally, the legend of the third Adam—Adam Belial—is connected to the concept of the Fall. When the Primal Adam fell to a lower state, the good and evil separated, and the evil became manifest in Adam Belial, who inhabits the factive world, the domain of Samael—the serpent of death. This legend does not explain the role of Adam Belial in the initiatory paradigm of the three worlds, but at least it sheds some light on his origins and refers to the genesis of his

title "the Wicked Man." We will, however, take a look also at the other interpretation of his name. "A Wicker Man" in ancient times was a statue made of sticks inside which Druids reputedly placed a living person to be burned as a sacrifice to the gods. This theory is not really supported by historical evidence, but it fits the nature of Adam Belial as it is revealed to the Initiate on the path of the Qliphoth. When we reach the realm of Ghagiel, it is very likely that we will meet the demon-god of the Qlipha manifesting to us in a human shape. This manifestation is Adam Belial. While Beelzebub is amorphous and rarely appears in human form, which makes interactions with him difficult, Adam Belial takes over this role and speaks for him, manifesting in a shape that can be perceived and processed by the human mind. In rites of Qliphothic magic Adam Belial appears as a form of Beelzebub and these two are revealed as the same entity. Without being filled by the consciousness of the demon-lord of Ghagiel, Adam Belial is merely an empty shell. The Initiate on the path of the Qliphoth has to assume the form of Adam Belial to be able to interact with the forces of the Qlipha and walk through this toxic kingdom unharmed, without being consumed by the devouring energies of Ghagiel. We can also explain his role in another way—by invoking the amorphous, atavistic force of Beelzebub, the practitioner becomes Adam Belial—the vessel and living manifestation of the lord of Ghagiel, anchoring his energy in the factive world and thus fulfilling the Qabalistic legend.

In rites of magic Adam Belial comes as a horned shadow, naked man without skin, or fierce warrior in armor made of sharp crystal and metals shards. He appears in the setting of the desert, or in the barren copper-red landscapes of the Qlipha. This armor is the protective energy field that empowers the Initiate and allows for the passage through the realm of Ghagiel and interaction with its forces. It does not, however, preserve the practitioner intact, as the very purpose of working with each Qliphothic realm and its forces is initiation and growth. Therefore, by assuming the form of Adam Belial we will be transformed by the energies of Ghagiel anyway. The only



difference is that we are less likely to experience the negative consequences of this work and our initiatory process will be more balanced.



### The Sigil of Beelzebub



The sigil of Beelzebub represents his legendary title of the Lord of the Flies, combining it with his Qliphothic image of the lord of destruction—the demon-god of Ghagiel. It includes body parts of various insects and other creatures that dwell in the accursed landscapes of the Qlipha—flies, bees, scorpions, spiders, locust, etc.—showing that Beelzebub's essence is primal and amorphous, existing beyond all preconceptions of the human mind and reflecting the atavistic nature of chaos itself. The black skull is symbolic of his deadly energies that carry plagues and diseases into the world. Finally, the black crown indicates that we are dealing here with a powerful

Qliphothic demon-king. The sigil should be painted in black on a white or golden background.



### The Sigil of Adam Belial



The sigil of Adam Belial is based on the similar symbolism as the sigil of Beelzebub. It includes the black skull of the Lord of the Flies, showing that he is the vessel of manifestation for the energies of this amorphous demon-god. The bones that constitute the particular parts of the sigil refer to the deadly nature of Ghagiel while the triangle on top of the image stands for the element of fire, which is the

force powering up the Throne of the Dark God. The whole sigil is in the shape of a sword or dagger, reflecting the fierce, warrior nature of Adam Belial, the Wicked Man. The sigil should be drawn in the same colors as that of Beelzebub—black on a white or golden background.



## INVOCATION OF BEELZEBUB

1. Begin this ritual in the usual manner—focus on the sigil, chant the words of calling, and feel the energies flowing through the gate and Beelzebub's presence behind the gate, awaiting invitation to enter your consciousness. You do not need any special tools for this working, only the sigil of the demon-god. Again, anoint it with your blood and focus all your attention on it. See how it becomes charged and activated. Visualize it flashing and vibrating with the energy of the demon-lord of Ghagiel. This energy is black and dynamic, moving, vibrating, accompanied by the buzzing sound. Envision the sigil as a gate to the desolate landscapes of Ghagiel, the primal earth, and send the intent of the ritual through the gate.

2. At the same time chant the mantra:

*Beelzebub, Lord of Pestilence, infect me with your wisdom and power!*

3. When you feel ready to continue, envision yourself in the center of the burning star of the Qliphoth, in the Cave of Lilith. Draw the flaming trident in the air and speak the following invocation. A part of it is derived from *Grimoirium Verum* and includes the calling of Beelzebub as the prince of demons.

*With the Trident of Lucifer in the Black Womb of Lilith,  
I, (your magical name), ignite the Ascending Flame in my soul,  
And I open the Gates of Sitra Ahra to walk the Path of the*

*Nightside.*

*In the name of the Dragon,  
Primal Source of All Creation,  
I invoke Beelzebub, the Lord of the Flies,  
To come to my temple and manifest!*

*From the Throne of the Dark God in Ghagiel,  
I summon Beelzebub,  
Lord of the Flies,  
Prince of Pestilence,  
God of the High Place!*

*Come to me from the accursed earth,  
From the land beyond the sands of time,  
And fill my body and my mind with your presence!*

*Lord of the festering world,  
Infect me with your dark wisdom and your primal power,  
Enter this flesh which I offer you as your earthly vessel,  
And speak through my mouth!*

*Lord of the Throne of the Hinderer,  
Bring your swarms of flies into the world,  
And fill it with your plagues and entropy,  
To make it pure and primal as it was before!*

*Prince of Demons,  
Spread your pestilence across my being,  
To annihilate all weakness in me,  
And to make me ripe for the gnosis of the primal gods!*

*Beelzebub, Lucifer, Madilon, Solymo, Saroy, Theu, Ameclo, Sa-grael, Praredun, Adricanorom, Martino, Timo, Cameron, Phorsy, Metosite, Prumosy, Dumaso, Elivisa, Alphrois, Fubentroty! Come  
Beelzebub!*

*Ho Drakon Ho Megas!*

4. When you finish the words of invocation, sit or lie down and close your eyes. Focus on the dark chakra Sunyata above your head—the higher eye, or the Eye in the Void, which is opened

through the work of Satariel and Lucifuge and activated in the realm of Ghagiel. Project your consciousness into this dark eye and at the same time envision that it is growing until you find yourself inside of it. You are the Eye in the Void now, and around you there is only the black canvas of the Void on which you can project thoughts and images of your mind.

Beelzebub may manifest and take shape or speak to you through your inner mind and his transmissions will be projected and manifested in the blackness of the Void. You may see the sigil bursting into swarm of insects and forming into the shape of the demon-god who will then merge with you—by entering through your mouth or by breathing his toxic breath, the breath of pestilence, and thus penetrating your aura. He can take the shape of a monstrous hybrid, resembling various animal parts, but his whole body is composed of insects, buzzing and morphing into other shapes. Visions he sends forth are also connected with insects and his realm, the primal earth, which is hostile and unfit for habitation. Nothing can live there, apart from primal entities manifesting as swarms of tiny insects, which, however, do not resemble any insects known to us, but rather something atavistic or alien. This energy is dynamic, lifting the practitioner's consciousness and carrying it with the swarms of Beelzebub's Legion above the landscapes of the accursed earth, the desolate landscapes of Ghagiel.

When his energy enters your body, you will feel vibrations and buzzing as well. This is accompanied by intense Kundalini sensations, and it is quite common to experience severe headaches at that time because this energy focuses in the head, trying to push through the crown chakra and concentrate in Sunyata. Unless your Kundalini flow is smooth and balanced, either naturally or through years of work, you will most likely experience very unpleasant physical sensations during this working. Be careful with that and do not proceed with the work with Beelzebub if the headaches do not disappear after two or three workings—this most probably means that you are not

ready for the experience of this Qlipha. Pause at this moment and start working on your inner energy flow until your higher chakras are cleansed and balanced before you return to your explorations of the Qlipha.



## INVOCATION OF ADAM BELIAL

This working invokes the second ruling demon-lord of Ghagiel, Adam Belial, who is approached as the vessel of manifestation for transmissions of Beelzebub's amorphous Current. The manner of work is here the same as in the other workings of this kind. The only thing you will need for this ritual, apart from your normal tools and props, is the sigil of Adam Belial.

1. Begin this working with the sigil and mantra meditation—anoint the sigil with your blood and focus all your attention on it. See how it becomes charged and activated, visualize it flashing and vibrating with the fierce energy of the demon-god. Envision the sigil as a gate to the copper-red desolation of Ghagiel, send the intent of the ritual through the gate, and feel the presence of the warrior-god awaiting invitation to enter your consciousness

2. At the same time chant the mantra:

*Adam Belial, Lord of Ghagiel, let me become one with your wicked essence!*

3. When you feel ready to continue, envision yourself in the center of the burning star of the Qliphoth, in the Cave of Lilith. Draw the flaming trident in the air and speak the following invocation:

*With the Trident of Lucifer in the Black Womb of Lilith,  
I, (your magical name), ignite the Ascending Flame in my soul,  
And I open the Gates of Sitra Ahra to walk the Path of the  
Nightside.*

*In the name of the Dragon,  
Primal Source of All Creation,  
I invoke Adam Belial, the Wicked Man,  
To come to my temple and manifest!*

*From the copper-red landscapes of the primal earth,  
I call forth Adam Belial,  
He who is the vessel and manifestation of the Prince of Pestilence,  
Lord on the Throne of Ghagiel,  
The Man and the God!*

*Come to me and bring your force and fury into this temple,  
Make me pure,  
Make me powerful,  
Make my sight sharp and my muscles strong!  
Give me your sword so that I may cut my way through the dying  
world,*

*Give me your armor so that I may protect myself on my way,  
And give me your wisdom so that I may navigate with confidence!  
Invincible warrior,*

*Bestow your courage and strength upon me,  
Lead me through the hostile desert of the accursed earth,  
And show me the way to the Throne of Lucifer,  
Where I shall stand empowered by the glory of the primal gods!*

*Let me become one with you,  
So that I may walk proud and invincible  
From the desert of nothingness  
To the heart of all creation!*

*In Nomine Draconis,  
Ho Drakon Ho Megas!*

4. When you finish the words of invocation, follow the same steps as in the ritual of Beelzebub—focus your attention on your dark eye, the Eye in the Void. Then open yourself to the Current of Ghagiel. At first, manifestation of this force is like that of Beelzebub—you may experience the swarm of primal insects appear-

ing around you and entering your body to dissolve it and create it anew, in a form allowing for interactions with the Lord of Ghagiel. This form is Adam Belial—the living vessel for the Current of Ghagiel. You may not see Adam Belial as a separate being in this work, but rather you will become him—the primal giant walking through the accursed earth, standing with his feet in Malkuth/Lilith and raising his head to be crowned in Kether/Thaumiel. Open yourself to this experience. Feel his fierce energy piercing your body and entering your mind, transforming you into a living vessel for the primal essence of the Qlipha. Focus on how it feels to be the Wicked Man, let his consciousness take over your senses and guide you through the experience.

You can use the form of Adam Belial whenever you want to explore the realm of Ghagiel and communicate with its forces. Call the Current of Ghagiel then, let it transform you into the Wicked Man, and in this form enter the desolate landscapes of the Qlipha.



## EVOCATION

This working is done in a different way than the other evocations. Beelzebub's essence is amorphous and needs a vessel through which it can manifest and interact with the practitioner. A normal scrying medium is often not enough to achieve a satisfactory manifestation of this Qliphothic demon-god. In my own practice, I summon the Lord of the Flies through a skull that has been specially prepared and consecrated for this work. In this part I will explain how to prepare such a skull. It can be then used for communication with Beelzebub as well as with other spirits of the Nightside.

It is recommended to perform this working outdoors, preferably in a forest at night. If it is not possible, it can also be done in the temple, in a meditative trance state. Before you start the ritual, you

should obtain a skull that will be awakened and empowered in this work and used as a tool of evocation for the energies of the Lord of the Flies. It is best if the fetish is a real human skull that carried life before. Another option is an animal skull. If you cannot obtain a real skull, you can use a resin replica of the human skull, which you can easily find in many occult shops. You can also make it yourself from a preferred material. It should be in the shape of the human skull, although not necessarily the exact size. The skull will serve as a gate to the energies of Beelzebub and will be activated through the Current of Ghagiel. Therefore, you need to draw or paint the sigil of Beelzebub on top of the fetish. At first, you can simply use paint—during the working you will trace the drawing with your own blood. There are also seals of Beelzebub provided in old grimoires, such as *Grimoirium Verum*, which may serve as decoration or additional reference to this work and you may also paint them on the skull, although the sigil provided here is enough in itself.

1. Light a few black candles, burn some strong incense, e.g. Dragon's Blood, and begin the ritual. Draw a big spiral on the ground or the floor—if you do the working outdoors, choose a place where nothing grows, withered and desolate. The spiral ends with the trident, the ancient symbol of power and authority, pointing in the Northern direction. Place the skull in front of you and stand or sit in the spiral/circle, facing North. For a moment breathe deeply and feel how the fierce, black Current of Ghagiel rises from the ground and enters your lungs with the air you breathe in, filling you up from within. This energy fills the body with buzzing, which is experienced at energetic level at first, but then come visions of flying over the accursed earth—deserts, barren places, copper-red mountains—landscapes with no life, toxic and unfit for habitation. Let it happen, and when you feel that you are becoming attuned to the energies of the Qlipha, chant the name of the Lord of the Flies as a mantra to deepen the trance and invoke his force into your temple of flesh: "...Beelzebub..."

You can also combine it with chanting the other mantra that is normally used in evocation: "Zazas Zazas Nasatanada Zazas."

2. When you feel ready, make an offering of your blood, anointing the skull fetish and tracing the glyph of Beelzebub's sigil. Put a few drops of blood on your forehead as well, in the place of the Third Eye. Then continue the invocation:

*With my blood, the Blood of the Dragon,  
I, (your magical name), call the Legion of Beelzebub  
To empower my being and become as one with me!*

*Come from the primal earth!*

*Arise from subterranean realms of the Nightside,  
From caverns and bowels of the underworld,  
And from pits and places of desolation!*

*Come through the gates of the night,  
And manifest in this circle to enter my soul!*

3. Envision the gateways to the Nightside opening up around you and the forces of Beelzebub's Legion manifesting as a swarm of flies arising in a spiraling vortex from the ground, surrounding you with vibrating blackness and the buzzing sound of insects. Open your mouth and envision them entering your body and filling you up with their primal energy, piercing your flesh from within and tearing it apart into millions of pieces.
4. After a while you will feel that you are no longer in your human body, but your shape is made up by small insects. You are now a living manifestation of the energies of Beelzebub, the demon-god of Ghagiel, the lord of the accursed earth.
5. Focus your attention on the fetish, put your right hand on top of the skull (if you are left-handed, use your left hand), and saturate the vessel with the energy of the Lord of the Flies, binding it within. Envision how the insects that form your physical body are directed and bound within the skull, entering the vessel through the mouth. While doing this, say the following words:

*In the name of Beelzebub,  
And through the blood of the Dragon,*

*I bid you enter this vessel and make it a place of your dwelling,  
A talisman and living gateway to the Nightside realms and di-  
mensions.*

*You shall dwell within this vessel I have fashioned with my art and  
empowered with my life essence,*

*And you shall come forth at my calling when I have need of you,  
And when I summon you through the power of my blood.*

6. Envision how the vessel is filled up with the energies of Ghagiel, making it a permanent gateway to the Nightside. At the same time the energies of the Lord of the Flies leave your body and you return to your human form. When not used, the skull fetish should be covered with black cloth. Activated with blood, it will channel the energies of Beelzebub into your ritual space, and it can also be used to evoke spirits of the other Qliphoth and discarnate souls—shades of the dead that reside on the astral plane or between the astral realms and the mundane reality. They can be called for divination, obtaining knowledge, or other kinds of interaction.

Whenever you want to use the skull to communicate with the Lord of the Flies, or to evoke a chosen spirit, take off the black cloth, place it on the altar and prepare yourself for the ritual. On both sides of the skull place two candles (preferably black) to provide light in the ritual space. The skull alone can be used as a medium of manifestation or you can combine this work with a scrying mirror, preferably the black mirror. It can be placed e.g. behind the skull so that anything that comes through the fetish will be seen in the black gateway. Another option is the normal mirror, but then you have to set it so that it does not reflect anything apart from the skull. It is also possible to use incense smoke as a medium of manifestation—just make sure it is dense enough—this practice can be done with or without the mirror. Whatever method you choose, the skull fetish is the cen-

tral point and the spirit is called through it to manifest in the chosen medium.

1. Again, attune your consciousness to the energies of the Nightside, and then proceed to the evocation. Anoint the skull with your blood to activate the gateway, place your hands on the skull and say the following, or similar, personal words of calling:

*With my blood, the Blood of the Dragon,  
I, (your magical name), call the Legion of Beelzebub  
To awaken and rise at my command.  
In the name of the Lord of the Flies,  
I open the Gate to the Nightside,  
And I call the spirit (the name of the spirit) to come to my temple  
and manifest!*

2. You can also replace these words with “Zazas Zazas Nasatanada Zazas.” Gaze into the skull until you see it glow and vibrate with energy. This is the sign that the gate has been opened and your sight is attuned to the energies of the Other Side. Imagine that the fetish is a gateway connecting your temple with the abode of Beelzebub in Ghagiel, or with the specific dwelling place of a chosen spirit. If you have the sigil of the spirit or something that functions as a link with the discarnate soul you want to summon, envision it now manifesting within the skull—shining, transforming, and finally, morphing into a shape that you can communicate with. At the same time chant the name of the spirit as a mantra, calling it to come and take form through the vessel of manifestation.
3. Pay attention to visions appearing in the chosen medium of manifestation (the mirror, smoke, or the skull itself) and see them crystallize into the figure of the demon-god of Ghagiel. Communicate with him, but do not force any visions. Let the experience flow freely and open yourself to whatever may come. When the communication is finished, thank the Lord of the Flies for his

presence, close the ritual (visualizing that the skull gate closes as well), and return to your mundane consciousness.

The Lord of Ghagiel can teach you a lot about his realm and the Qliphoth in general. Again, like in the case of the other Qliphothic demon-gods who appear through this work in their primal forms, it is very unlikely that he will fulfill your mundane requests, so plan your intent accordingly. He will, however, show you how to empower yourself with his primal force and thus manifest your intent. This force is an excellent medium for works of divination and knowledge of the Nightside, and it can also be used against your enemies, e.g. to infect your target with various diseases, but it is difficult to harness and control. In this case, my advice is to invoke Adam Belial first and transform yourself into a living vessel for the energies of Ghagiel and then merge with the essence of the Lord of the Flies. ★





# The Lord of Thaumiel

*Satan-Moloch-Lucifer*

TRADITIONALLY, the ruling demon-gods of Thaumiel, the final realm on the initiatory path of the Nightside, are Satan and Moloch, two powerful kings of the Nightside and adversaries of the Abrahamic religions. This, however, is only the outer picture, and if we delve into the mysteries of the Qlipha, the whole concept of the Lord of Thaumiel is revealed as much more complex than it seems on the surface. Thaumiel is believed to be the Throne of Lucifer, and it is the emperor of the Nightside himself that rules over the initiatory process of the Qlipha, together with Lilith whose feminine Current empowers and complements the path of the Dark Tree. We have already discussed their role in the particular realms of the Tree of Qliphoth, and the concept of the Lord of Thaumiel was also explored in *Qliphothic Meditations*. Here, however, we will take a closer look at the meaning of the Throne of Lucifer and the particular god-forms encountered within this realm.

The concept of the Lord of Thaumiel as a god-form embracing the forces of both Satan and Moloch, bound by the Current of Lilith, was developed within the inner work of the Temple of Ascend-



ing Flame. In this interpretation, the Lord of Thaumiel is not the Two-Headed God mentioned vaguely in Qabalistic sources, but to the Initiate on the path of the Qliphoth he reveals himself as Lucifer, the Dark God of Sitra Ahra, while Satan and Moloch are seen as his two faces or manifestations, rather than beings in their own right. I have worked extensively both with Satan and Moloch as well as with the Lord of Thaumiel, and I personally see these two demon-kings as titles or “masks” of the Adversary rather than actual entities. Feel free to disagree, but remember that their role in the initiatory process of the Nightside is not revealed in full until the Initiate enters the Throne of Lucifer in Thaumiel. This is something that has to be experienced rather than read about or discussed as a theoretical idea only. Here, in the final stage of the path, the Dark God of Sitra Ahra is seen as the Three-Headed God, the Lord of the Throne of the Nightside, which is a god-form composed of the masculine Current of Lucifer/Samael conjoined and united with the feminine force of Lilith, the Queen of the Night. This concept is related to the meaning of the 1 3 1 numbers and the mystery of three flames of the Lord of Thaumiel which, however, is beyond the scope of a single chapter and might be the subject for another book. While Satan and Moloch represent two flames of Ascent on the path, the beginning and the end, the third flame stands for the binding force. This is the Ascending Flame of Lucifer, which is ignited by the Dark God of the Qliphoth at the onset of the path and nurtured by the Dark Goddess of Sitra Ahra throughout the entire initiatory process of the Qliphoth, from the first step in Malkuth/Lilith to the crowning of the path at the Throne of Lucifer.

As the faces of the Lord of Thaumiel, Satan and Moloch are depicted as gazing in two opposite directions, like the heads of the ancient god Janus, which signifies that the path of the Qliphoth is a way of dualities, the process in which we confront polarities and bring them to balance in order to transgress them and liberate ourselves from the dualistic way of thinking. These two faces also look to the future and to the past, referring to transitions and passages on

the path and showing that the crowning of the initiatory process is not the end of the path, but the beginning of a new one. One of these faces is usually seen as human and the other as bestial, although both may appear as two Draconian heads, one representing the Red Dragon and the force of life and the other signifying the Black Dragon and the principle of death. The third head, revealed through the initiatory ordeal of Thaumiel, is that of the Hooded Lord. It is hidden under a hooded robe or cloak, but if we manage to look at it, we will gaze into the Void itself. This is the true face of the Lord of Thaumiel, which is also the reflection of the Void. It is indefinable and infinite, and thus impossible to grasp and understand for the human mind and human senses. To be able to comprehend this concept we ourselves have to become the Lord of Thaumiel. It is, however, possible to interact with the Dark God of Sitra Ahra through his masks which we perceive as various forms and manifestations of Lucifer. These masks are encountered within the particular realms of the Dark Tree and we have already discussed some of them. If you are interested in pursuing this subject, more of Lucifer's masks are described and explored in *Rites of Lucifer*, an anthology by the Temple of Ascending Flame.

Here we will focus on the “masks” of Lucifer as embodied by Satan and Moloch, manifestations of the Lord of Thaumiel. Of course, Satan is well known as the Adversary of the Christian lore and many magicians believe him to be an actual being, a powerful ruler of demons and the enemy of God. In LaVey's *The Satanic Bible*, he is both the symbol of individual power of man and the lord of fire presiding over the direction of South, and this view is repeated in many ritual systems within the Left Hand Path. In fact, however, the Hebrew word “satan” can refer to many demons and dark deities because it simply means “enemy” or “adversary.” It is related to Arabic “shaitan,” meaning “distant” or “astray,” which is related to the concept of the Devil in Islamic theology—Iblis, or the fallen angel who refused to prostrate himself before man, which is highly reminiscent of Lucifer and the legend of his fall. In a similar way the English word “dev-

il" is derived from Greek "diabolos," meaning "slanderer." In the Abrahamic religions the name "Satan" refers to any spirit that embodies evil, tempts and deceives man, and leads humanity astray. It is simply a title attributed to an entity or force acting as an accuser and adversary to the laws of God and the divine order. In *Revelation* the words "Devil" and "Satan" refer to "the Dragon" or "Ancient Serpent," signifying a primal force of darkness which is equivalent to the Dragon of the Void of the Draconian Tradition. And in this form we also see Satan as one of the demon-kings of Thaumiel. Here, in this Qliphothic realm, he appears as a Draconian entity, manifestation of the Primal Dragon. He manifests in a dragon form or as a Draconian being with a man's head, giant and fearsome. His presence grows and fills the whole ritual space, devouring everything and leaving the practitioner exposed to the raw emptiness of the Void. These visions are accompanied by the feeling that he is not a separate being, but rather a part of the Initiate—the Adversary that shows us the way to knowing and transcending ourselves by pushing our boundaries and expanding consciousness beyond its human limitations.

Moloch, the second demon-king of the Qlipha, is also revealed here as another mask of the Lord of Thaumiel rather than a separate entity. His name is derived from the root "mlk," meaning "king," and like "satan" it seems to be merely a title. There are several Canaanite gods with names based on this root, many of them associated with Moloch. The cult of this ancient god is also reminiscent of that connected with other deities, such as Baal Hammon or Cronus. In the source literature Moloch is usually depicted as a bronze statue in the shape of a bull's head or torso, heated with fire, or as a gaping pit filled with flames into which the sacrifices were thrown and burned alive. The myths of Moloch mention that especially children were sacrificed to this deity, which connects him with the Greek god Cronus, known for devouring his children. In the modern times, however, these accounts are often questioned, and so is the role of Moloch as an actual god. Here, in the last realm on the Dark Tree, his name

can be interpreted as a title attributed to the Lord of Thaumiel. While Satan is "the Adversary," Moloch is "the King." In rites of Thaumiel he is most often seen with a bull's head or with other bull's features, resembling the mythical minotaur, the half-man half-bull. He confronts the Initiate with bestial parts of oneself and shows how to integrate them into the conscious Self through the initiatory process of the Qliphoth. It is not uncommon to have visions of changing into various beasts while invoking his energy and merging with his consciousness. He also comes with messages and insights about matter and the ability to shape the world, make choices, and leave behind what is no longer needed on the path.

As the Lord of the Throne of Thaumiel, Lucifer does not resemble any of his depictions or portrayals in widely known myths and legends. However, all of them and many more can be encountered in this realm because as the embodiment of Nothing and All, he contains them all within his limitless essence and he can manifest them while interacting with the Initiate. Thus, you may meet here the fallen angel of the Abrahamic religions, the Devil of the witches' Sabbat, the emperor of all infernal spirits, the dark initiator of man, the morning star, the bringer of light, and so on. His manifestation characteristic of this realm is that of the Two-Headed God, resembling the Roman god Janus, the lord of beginnings and transitions, gates and doors, endings and time. These two heads are those of Satan (the Adversary) and Moloch (the King). Upon the completion of the initiatory process, however, we are also revealed the third head—and this head represents the Initiate who has become the Lord of Thaumiel through the ordeals and initiations of the whole Dark Tree.

In this chapter we will approach Satan and Moloch separately, to experience their powers and manifestations alone and then we will unite them in the invocation of the Lord of the Qlipha. All these workings will connect and complement one another, and you may observe many common elements repeating throughout the invoca-

tions, as well as in the evocation of Lucifer as the Lord of Thaumiel. You will be able to see that all these three beings constitute the Lord of Thaumiel and they all exist and manifest simultaneously to the Draconian Initiate. Even if they are explored through separate workings, the results of these rituals will form a coherent whole, shedding more light on the Lord of Thaumiel from the Draconian perspective.

While entering the Throne of Lucifer through the gate of the Twin God, you may see the sigil changing into serpents and dragons, bestial faces, or demonic hands, and eventually morphing into a vortex of blackness or flames that devour everything in the temple. You may see the Lord of Thaumiel at first as two dragons, sometimes changing into one dragon, and other times morphing into a man with a dragon's head. This dragon is either red or black, fiery or skeletal, and it alternately appears with one, two, three, or seven heads. Sometimes the Lord of the Qlipha is all this at the same time—not shifting from one form to another, but existing in multiple forms simultaneously. He often breathes or spits out fiery serpents that may coil around you, setting your aura on fire. But the Twin God can also be seen in his primal, atavistic form as pure energy patterns behind all man-made depictions and images of Satan or Moloch. This is a unique manifestation, characteristic of the deeper levels of this work. Finally, he will reveal himself in his triple aspect, as a fiery dragon with three heads, of which one is that of a man, one of the Horned God, and the third is hidden behind a mask or under a hood. Other visions of the Lord of Thaumiel may include a being with the head of a bull, a man, and a hooded face, which is either pure blackness or a vortex of energy. These three heads are separate aspects of his manifestation within the Throne of Lucifer and they are experienced with many insights concerning their meaning and symbolism, e.g. the heads may be seen as representing the material, the spiritual, and the origin of both—the pure core of being. The hooded “face” can also be interpreted in many ways—as a feminine force complementing the Current of the Twin God, the force of the Initiate who as-

cends on the path, or the heart of the Void and the origin of the Dragon energy.

Manifestations of the Lord of Thaumiel also bring forth observations about the duality within the world, which is contained in various aspects of the universe and life itself—thoughts of polarities between various phenomena, such as fire and ice, day and night, life and death, etc. These polarities create a “void” in between them, and this “void” is the gate to the source and the origin of All and Nothing, like in the image of the Lord of Thaumiel sitting on the throne with two heads facing opposite directions and a swirling vortex of blackness between them—consuming them and absorbing, transforming into pure unshaped energy—the beginning and the end of everything. And finally, we learn that there is no duality and all is one. Often these visions disappear at a certain point and become amorphous and atavistic, with no shape attributed to them by the human mind. There are also thoughts on the nature and symbolism of the trident—the three points of the trident being Satan, Moloch, and Lucifer—another mystery that is only revealed within the realm of Thaumiel. These beings are also connected with the three Draconian colors—red, black, and gold. Finally, the lowest point of the trident, pointing downward, is revealed as the Current of Lilith—she who leads and guides, carries the energy and mediates between the particular stages of the path while the trident itself is the symbol of the Initiate on the path of flames, the shaft being the pillar of Ascent. In this sense, the Throne of Lucifer can be seen as a place of crossing, the center of the universe, where the secret pathways and portals to other dimensions meet and can be opened.

The workings of Thaumiel are accompanied by the feeling of balance, achievement, fulfillment, and freedom. You may need to work with the Qlipha for a longer time or keep returning to it to experience this feeling in its totality, but you will eventually be ready to truly become the Lord of Thaumiel. Nothing exists here anymore, only silence and solitude, and among the infinite sea of blackness you

will finally see yourself as a divine being—alone, primal, and powerful.



## The Sigil of the Twin God



The sigil of the Twin God embraces the Draconian symbolism of the Qlipha combined with the concept of Lucifer as the Lord of Thaumiel. Two dragonheads, facing opposite directions, are symbolic of two faces of the God of Thaumiel and form the horned head of Lucifer. The Eye of Lucifer, which is revealed through the work of Thaumiel as the Eye gazing into the Void, is inscribed within the eleven-rayed star of the Qliphoth. It is reptilian, signifying the Draconian nature of the Lord of Thaumiel while the blackness surrounding it stands for the black canvas of the Void onto which the

Initiate on the path of the Qliphoth projects one's Vision of Godhood. The sigil should be painted in golden color on a black background or in black on gold.



## INVOCATION OF SATAN

1. Sit in a comfortable position and put the sigil of the Twin God in front of you. It represents the energies of Satan and Moloch conjoined through the Draconian Current of the Qliphoth. In this invocation, we will focus on his face of the Adversary (Satan). If you wish, you can combine the sigil/mantra meditation with the Qliphothic breathing. You will only need your normal ritual tools for this working. If you use incense, the best choice is either Dragon's Blood or Musk, but feel free to experiment with other fragrances as well. Again, anoint the sigil with your blood and focus all your attention on it. See how it becomes charged and activated, and visualize it flashing and vibrating with the energy of the Twin God. This energy is red and black, morphing into serpentine shapes. Envision the sigil as a gate to the Throne of the Twin God in the heart of Thaumiel. Send the intent of the ritual through the gate and feel the Two-Headed God of Thaumiel answering your call, his energies flowing through the sigil, shaping visions, and his presence awaiting invitation to merge with your consciousness.
2. At the same time chant the mantra:
 

*Satan-Lucifer, let me rise on the flaming breath of the Dragon,  
From the mortal flesh to the heart of your Throne!*
3. When you feel ready to continue, proceed as before—face the altar, envision yourself in the center of the burning star of the Qliphoth, in the Cave of Lilith, and with the ritual blade draw

the flaming trident in the air. Then speak the following invocation:

*With the Trident of Lucifer in the Black Womb of Lilith,  
I, (your magical name), ignite the Ascending Flame in my soul,  
And I open the Gates of Sitra Abra to walk the Path of the  
Nightside.*

*In the name of the Dragon,  
Primal Source of All Creation,  
I invoke Satan, the Adversary,  
To come to my temple and manifest!*

*From the Throne of Thaumiel  
I call forth Satan,  
The red lord of the backward path,  
Spirit of ultimate liberation!*

*I invoke the fiery dragon and the fallen angel,  
He who shatters illusions and opens the way to clear seeing!*

*Rise up from the Void  
And consume the world in your devouring gorge!  
Release the flames of the Dragon,  
And destroy what needs to be destroyed,  
So that I may move forward  
Free and unbound,*

*And illuminate my way with the light of the Morning Star!  
I summon the Accuser, the Devil, the Enemy of Faith,*

*The Serpent in the Garden of Eden,  
And the Dragon at the roots of the Tree of Life!  
I seek entrance to the Throne of Lucifer,  
And I open the Eye in the Void,*

*For I am a living god and the ruler of my destiny!  
Satan, Shaitan, Diabolos!*

*Awaken your power and your pride within me!  
In Nomine Draconis,  
Ho Drakon Ho Megas!*

4. Focus again on the dark chakra Sunyata above your head—the Eye in the Void. Project your consciousness into this dark Eye and at the same time envision that it is growing until you find yourself inside of it. You are the Eye now, and around you there is only the black canvas of the Void where you can project the images of your mind. Call the Twin God of Thaumiel in his Satan/the Adversary aspect and open yourself to this Current. You may see him as a dragon or manifesting in various Draconian forms—serpent, beast, skeletal dragon, creature of fire and smoke, etc. He may assume all these forms at the same time, and your mind will struggle for a while to grasp the experience. Let it happen, and do not force anything. He may also breathe out flames that will morph into serpents and coil around you, thus merging his energy with your subtle body. In the beginning, however, it is most likely that he will simply manifest or speak to you through your inner mind and his transmissions will be projected and manifested in the blackness of the Void. This is an empowering experience that will leave you filled with fire and force, affecting your life in many dynamic ways—remember that the Adversary clears the path with the fiery force of a tornado, sweeping all that stands in the way and consuming all that cannot withstand this power. Open yourself to whatever may come. Let the experience unfold and manifest, and when it is over, return to your normal consciousness and close the working.



## INVOCATION OF MOLOCH

1. Start this ritual in the same way as before—focus on the sigil, chant the words of calling and feel the energies flowing through the gate and the presence of the Lord of Thaumiel behind the gate, awaiting invitation to enter your consciousness. In this working we will invoke Moloch (the King), which is the second face of the Twin God.

While gazing at the sigil, chant the mantra:

*Moloch-Lucifer, Black King of Thaumiel,  
Open for me the way to your Throne!*

2. If you wish, you may combine the sigil/mantra meditation with the Qliphothic breathing. When you feel that the atmosphere in the room is charged with the red-black energies of the Twin-God and you are ready to continue, enter the Cave of Lilith and envision yourself in the center of the burning star of the Qliphoth. Draw the flaming trident in the air and speak the following invocation:

*With the Trident of Lucifer in the Black Womb of Lilith,  
I, (your magical name), ignite the Ascending Flame in my soul,  
And I open the Gates of Sitra Ahra to walk the Path of the  
Nightside.*

*In the name of the Dragon,  
Primal Source of All Creation,  
I invoke Moloch, the King of Thaumiel,  
To come to my temple and manifest!*

*From the Throne of Thaumiel  
I call forth Moloch,  
The bull-headed lord,  
King of the things to come!*

*I summon the black god who opens the way to the Void,  
He who is the pit of fire and the flaming furnace,  
Lord of gateways, transitions, new beginnings!  
Come forth from the Throne of the Twin God,  
With your deadly and life-giving flames,  
And forge me in your fiery gorge,  
So that I may become perfect and indestructible,  
Shining with the beauty and power of the Black Diamond!  
Master of transformation,  
Guide me on the way of self-sacrifice,*

*From death to life,  
Treading upon the ashes of the world,  
To create my own kingdom in the Womb of the Dragon!  
Lord of the Valley of Hinnom,  
Let me pass through fire,  
And make me strong in my Will,  
So that I may destroy and create myself as a god!  
In Nomine Draconis,  
Ho Drakon Ho Megas!*

3. Again, focus on the dark chakra Sunyata above your head and project your consciousness into the Eye of the Dragon. At the same time envision that it is growing until you find yourself inside of it. You are the Eye now, and around you there is only the black canvas of the Void where you can see projections of your mind. Call Moloch, the King, and open yourself to the Current of Thaumiel. He may appear as a black being with a bull's head, but with the horns and eyes of a dragon. He may also manifest in a black desert landscape, taking shape from the desert sands. Open yourself to whatever may come and let the vision flow freely. The consciousness of the King feels like being the Void itself, gaping and devouring all, but also shaping visions and images. At first, these visions may appear as amorphous and atavistic, but once you get used to this consciousness, you will be able to use these powers to mold and shape your environment as well. The King opens way for a lot of things to happen, and it is only up to you and your skills whether or not you will be able to use them to your advantage.



## The Sigil of the Lord of Thaumiel



The sigil of the Lord of Thaumiel represents Lucifer as the ruling force of the Qlipha. The Black Diamond in the mysteries of Thaumiel stands for Deified Consciousness and the crowning of the initiatory process of the Qliphoth—the final stage of transmutation in the alchemy of the Nightside. The central part of the sigil is symbolic of the Eye in the Void, pointing downward to illustrate the concept of the path toward the within, the way of introspection, and the search for power and wisdom in the darkness of the personal underworld. The three flames on top of the diamond are symbolic of the three faces, or manifestations, of the Lord of Thaumiel, and the numbers 1 3 1 refer to the initiatory mysteries of the Qlipha that are revealed when the Initiate reaches the Throne of Lucifer. The sigil

should be black, preferably on a golden background, although a red background will work fine for this purpose as well.



## INVOCATION OF THE LORD OF THAUMIEL

This working invokes Lucifer as the Lord of Thaumiel. There are many ways to work with this concept, and you may already be familiar with the workings provided in *Qliphothic Meditations*, which introduced the idea of the Lord of Thaumiel as a triple being, embracing the conjoined forces of Satan and Moloch (the Twin God), united through the binding force of Lilith, the Queen of the Night. This ritual explores this concept further, invoking the Lord of Thaumiel as the Dark God of Sitra Ahra.

1. Perform this working like the other invocations—focus on the sigil, open and activate it with your blood, and gaze at it until you feel the energies of the Twin God flowing through the sigil and Lucifer's presence behind the gate, awaiting invitation to enter your consciousness.
2. At the same time chant the mantra of calling:

*Satan-Moloch-Lucifer,  
Let me gaze with the Eye of the Dragon!*

3. This energy comes in the form of flames, rising and coiling around the practitioner in serpentine shapes. These flames are red and black, but when they merge, they become golden, forming the Ascending Flame of Lucifer. When you feel ready to continue, proceed in the usual manner—enter the Cave of Lilith, envision yourself inside the burning star of the Qliphoth, and speak the following invocation:

*With the Trident of Lucifer in the Black Womb of Lilith,  
I, (your magical name), ignite the Ascending Flame in my soul,*

*And I open the Gates of Sitra Abra to walk the Path of the  
Nightside.*

*In the name of the Dragon,  
Primal Source of All Creation,*

*I invoke Lucifer, the Lord of the Throne of Thaumiel,  
To come to my temple and manifest!*

*Satan-Moloch-Lucifer,  
Two-Headed God of Thaumiel,  
Whose third head is that of the Hooded Lord,  
Dark God of Sitra Abra,*

*I call you forth!*

*Come from your Throne at the threshold of the Void,  
Arise from the Womb of the Dragon,*

*And fill my body and my mind with your splendor and power!*

*Reveal to me the mystery of the Ascending Flame,  
Clothe me in your darkness and your light,  
So that I may become the Black Diamond,  
Perfect and indestructible,*

*Shining with your beauty and strong in your might!*

*I invoke the Morning Star and the Star of the Twilight,  
The God and the Beast,*

*The Adversary and the King!*

*Commune with me as I call for your presence!*

*I welcome you into my temple of flesh as we merge in this rite,*

*Two into Three*

*And Three into One.*

*Let there be Eternal Night!*

**FLAT NOX! FLAT NOX! FLAT NOX!**

*Ho Drakon Ho Megas!*

4. When you finish the words of invocation, sit or lie down in a comfortable position. Close your eyes, take a few deep breaths, and begin the journey to the Throne of Lucifer. Open yourself to the Current of the Qlipha and envision the Lord of Thaumiel as a

triple being—a man with three heads or faces, or a dragon with two heads, with a swirling vortex of blackness between them. His left side is red and represents Satan, the force of fire and destruction, but also his flaming Current as the vehicle of all growth and all evolution. His right side is black and stands for the Current of Moloch, the god of rites of passage. The third head is hidden under the hood, and you can project there yourself or simply use it as a portal to the Void, the Womb of the Dragon, because when you look into it, you will see perfect emptiness, blank canvas on which you can create the image of yourself as a god. Envision yourself as the center of the Void and the axis of the universe. This is a feeling of being omnipotent, omniscient, and omnipresent. You may not experience all this at once, but if you keep working with the Dark Tree, you will eventually find yourself ready for the experience of Thaumiel in its totality.



## EVOCATION OF THE LORD OF THAUMIEL

For this working you will need the black mirror, and you can use the simple procedure of calling known from the practices of the previous chapters. The Lord of Thaumiel called in this ritual is the Twin God, manifesting as Satan-Moloch, with two faces at the same time, or as Lucifer in his triple form—with three heads, of which the third is that of the Hooded Lord. Whatever form he will take in the mirror gate, the pattern of work remains here the same as in the other black mirror evocations.

1. Sit in a comfortable position and place the mirror in a convenient distance so that you can gaze at it without straining your eyes. Place the sigil of the Twin God in front of you or hold it in your hand—it should be anointed with your blood. Again, start this ritual with the Qliphothic breathing practice—take as long as you need to attune your consciousness to the energies of the



Nightside. Relax and clear your mind, leave the mundane reality behind you, and proceed to the evocation.

2. Gaze into the sigil until you see it glow, flash and come alive, chanting at the same time "Zazas Zazas Nasatanada Zazas." With your eyes still fixed on the sigil, imagine that the mirror is no longer the flat surface but a gateway connecting your temple with the black realm of Thaumiel. Move your gaze into this black portal and envision the shape of the sigil glowing, burning with red-black-golden flames, and pulsating in the middle of the gate. When you feel the gate has been opened and is ready to receive the vision of the Lord of Thaumiel, speak the following words of calling:

*Lord of Thaumiel, Satan-Moloch-Lucifer, God of a Thousand Faces, come and manifest in my temple as I call you in this rite! I welcome you in the name of the Dragon and I greet you with the blood of the Dragon—the key to all life and all manifestation. Reveal to me the mystery of one in three and three in one! Let me gaze into the Void with the eyes of the Dragon and let me travel on the Dragon's breath to the heart of infinity! Show me what I need to see, and teach me what I need to know!*

3. See the visions in the mirror crystallize into the figure of the Lord of Thaumiel. Greet him and let him speak to you—either directly or within your inner mind. Ask him to show you his three faces and open yourself for whatever may come. When the communication is finished, thank him for his presence, close the ritual (visualizing that the mirror gate closes as well), and return to your mundane consciousness.
4. You may see the Lord of Thaumiel manifesting with his three faces or as the Dark God of Sitra Ahra in the company of Lilith, the Queen of the Night. It is also possible that you will see more of his masks, and if you perform this working several times, each of these faces will be different. This is how Lucifer interacts with

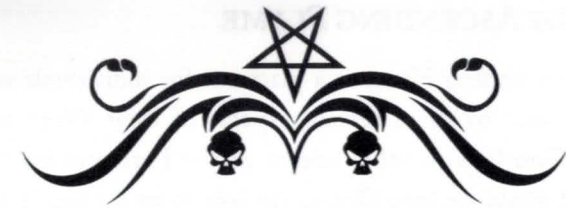
the Initiates on the path of the Qliphoth—progressively showing his masks and manifestation until we are ready to see his true face, which is a reflection of the Void itself. This work comes with many insights and initiatory lessons, but the masks of Lucifer may also simply aid you in your magical operations as it is easy to interact with them and bring them to manifestation. They can be seen and experienced as separate beings—spirits or even deities—and they should also be approached as such. You will find some of these masks described in *Rites of Lucifer* by the Temple of Ascending Flame, and the rest I leave for you to discover on your own. Lucifer is a being of a thousand faces, and within the work of the Dark Tree his manifold nature is revealed through many titles, faces, manifestations, and archetypes. All of them constitute the image of the Lord of Thaumiel, who is a complex and infinite being, as timeless as primordial darkness itself. ★



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